FRANCIS BACON'S CRYPTIC RHYMES

BY EDWIN BORMANN

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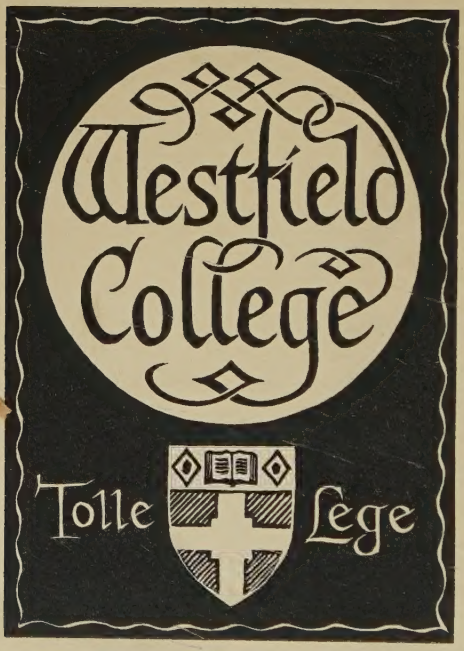

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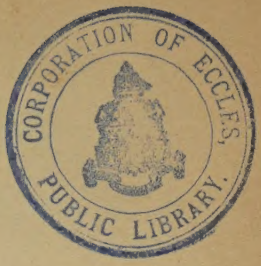

FRANCIS BACON'S
CRYPTIC RHYMES

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FRANCIS BACON'S CRYPTIC RHYMES AND THE TRUTH THEY REVEAL : BY EDWIN BORMANN

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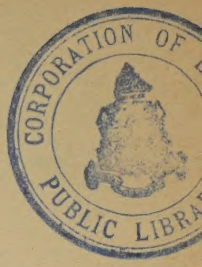

I would like to express my heartfelt gratitude to Carl Armbruster (London), to John Bernhoff (Leipzig), poet, musician and philologist, my able and trustworthy literary Counsellors (my Rawley and my Ben Jonson), and last, not least, to Mr. A. Siegle, who has spared neither pains nor expense in giving the volume that noble exterior worthy of the object.

E. B.

LEIPZIG, *April* 14, 1906.

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FRANCIS BACON CONFESSES, IN THE PRESENCE OF DEATH, TO HAVING WRITTEN RHYMED BOOKS

For my name and memory, I leave it to men's charitable speeches, and to foreign nations, and the next ages.
The Last Will of FRANCIS BACON.

FRANCIS BACON lived from 1561 to 1626.

Not even his opponents can dispute the fact that he was one of the most brilliant literary phenomena the world has ever seen.

Yet, notwithstanding his marvellous giftedness for science and literature, not once during all the years of his youth did he betray the least ambition to see his name in print on *any* book. Not until he had attained the age of thirty-six did he allow his name to appear in connection with a book; and, even then, not on the title-page, but merely in conjunction with the dedicatory epistle. The book in question was a small, thin volume, containing "Essayes. Religious Meditations. Of the Coulers of good and euill a fragment." It appeared in the year 1597 and was the only printed work which Francis Bacon published, bearing his name, during the long reign of Queen Elizabeth, whose unpaid "Literary Counsellor" he was.

Not until James I. (1603–1625) had ascended the

throne, did that imposing set of works appear on all manner of subjects, which became the wonder of the age, and which to this day touch, and fill with admiration, the heart and mind of all (their number is but small) who dive into their depths.

The titles of the chief works are: "The Advancement of Learning" (1605), "De Sapientia Veterum" (1609), "Novum Organum" (1620), "The Historie of the Raigne of King Henry the Seventh" (1622), "Historia Ventorum" (1622), "Historia Vitæ et Mortis" (1623), "De Augmentis Scientiarum" (1623).

Then, in 1625, *i.e.*, in the last year of James I.'s reign, something most startling occurred. Francis Bacon, whom the world had hitherto known only as a statesman and the author of Latin and English works on profound subjects, *revealed himself as a humorist*, by publishing a collection of two hundred and eighty finely pointed sayings, and anecdotes sparkling with wit and humour, entitled, "Apophthegmes New and Old."

And in the same year something still more startling happened. Francis Bacon, whom the world had hitherto known only as a prose writer, now *came forward as a poet*, and published a small collection of rhymed poems, entitled, "The Translation of Certain Psalms, into English Verse."

The time in which those merry and poetical surprises and revelations eventuated, affords us, however, ample matter for thought; for on December 19, 1625, *i.e.*, just as that same year was drawing to an end, the author, a man of sixty-four years of age, who had long been ailing, signed his Last Will, and on April 9, 1626, *i.e.*, a quarter of a year later, he closed his eyes for ever. Thus, the anecdotes and the verses

from the psalms were published *in the very presence of death*, and not before. "One foot in heaven" are the words we read in his Last Will.

And yet that Will is probably but seldom read, although it is printed in vol. 14 of James Spedding's edition of the "Works of Francis Bacon." A pity, indeed, for it contains a surprise greater even than the two foregoing ones, and yet scarcely one investigator of Bacon's works has so far drawn attention to it, and Mr. Spedding (otherwise so fond of making remarks) has not given it the slightest notice. Francis Bacon heads the list of legacies to his friends literally thus:

> Legacies to my friends: I give unto the right honourable my worthy friend the marquis Fiatt, late lord ambassador of France, my books of orisons or psalms curiously rhymed.

The meaning of these words is evident; Bacon acknowledges, with "One foot in heaven," by his own signature and by the written testimony of six witnesses to the Last Will, to have *written whole books of rhymed, curiously rhymed verses.* For, surely, the very fact of his having already published those seven psalms in the same year and dedicated them to his friend George Herbert, excludes the possibility of those being the ones referred to. Besides, seven psalms, consisting of three hundred and twenty verses in all, could not possibly furnish material enough to fill several books. Those rhymed books, probably manuscripts, perhaps written by Bacon's own hand (he certainly was the author), wandered to France, after Bacon's death. What became of them or where they are now nobody knows.

Marquis Fiatt was one of Bacon's literary intimates; he was one of those whom important passages in

Bacon's works refer to as his "filii." The two letters of Bacon, preserved to us, addressed to the Marquis (Spedding's edition, vol. 14), begin with the words, "Monsieur l'Ambassadeur mon Fils." Fiatt it was who caused two books to be translated into French, "L'Avancement des Sciences" and "Essays."

Here, then, we have the following facts proved beyond doubt and question by dates, printed works, and Last Will. Not till the close of his life did Francis Bacon come forward publicly as a humorist and poet; and not until after his death did we learn from his Last Will that he had written more poetry, that he was the author of whole books of rhymed verses.

But there are still more surprises to come.

Scarcely had Francis Bacon died, than his secretary, Dr. William Rawley, who had been his literary "amanuensis" for the last five years of Bacon's life, and whose name heads the list of witnesses to the Will, published a collection of thirty-two *Latin* elegies on the lately deceased.

And those elegies, written by various scholars and poets, are eulogistic of Bacon, praising him, not so much as a statesman, lawyer, philosopher, naturalist, and historian, but above all and chiefly, as a poet, as *the greatest poet of the English choir of Muses*, as the man who taught the progress of the Pegasean arts (artes Pegaseas), as the chief *favourite of the tragic Muse Melpomene.*

May I be permitted to extract at least four verses from those I published in their entirety, on a former occasion? They are taken from the poem, in which the Muses are described as disputing with the Parcae on the life and death of Bacon:

Melpomene objurgans hoc nollet ferre ; deditque
Insuper ad tetricas talia dicta deas.

Crudelis nunquam vere prius Atropos ; orbem
Totum habeas, Phoebum tu modo redde meum.

(Even Melpomene chided, she would not suffer it, and in her grief she cried to the dark goddesses: Ne'er till to-day, Atropos, wert thou cruel; take the universe, but give mine Apollo back to me!)

Does this not show beyond all doubt, that besides the seven rhymed psalms and the books of rhymed verses acknowledged in his Last Will, Francis Bacon had produced a great deal more, and grander and profounder poetic works than those which he actually confesses to having written? The man who sounds the loudest praise in the elegies was Thomas Randolph, the young English playwright.

We have indeed reason sorely to regret the loss of the "books of orisons or psalms," mentioned in the Last Will. Fortunately, however, we have from secretary Rawley's hand, if not one of the psalms presented to the marquis, at least something similar preserved to us.

In 1657, *i.e.*, thirty-one years after Bacon's death—until when the ravages of the Civil-wars had prevented anything of the kind—Rawley published a folio, under the title "Resuscitatio" (Resuscitation), which opens with a short sketch of Bacon's life and contains a great number of hitherto unprinted speeches, letters and shorter works of Bacon, besides other matter that had already appeared in print. Among the new works, there is one which bears the heading: a "Prayer or Psalm made by my Lord Bacon, Chancellour of England."

This document, called, like the "orisons or psalms" of the Last Will, a "Prayer or Psalm" and covering only two-thirds of a folio page, is printed in prose, but is couched in noble poetic language and betrays a rhythmical, eloquent, flowing style. In said document occur two highly important passages, important, as Bacon speaks therein of the secrets of his heart and of his talents, which passages are treated in the same style as those lost "orisons," *i.e.*, they are "curiously rhymed," for they are indeed richly, skilfully and euphoniously rhymed.

The learned investigators, however, have hitherto never noticed those "curiously rhymed" passages. And that for two reasons—the one, because most of them carelessly overlooked or ignored this document—the other, because the verses are rendered irrecognisable owing to the manner in which they are printed; for they are not set in verse-form, but are printed as prose along with the rest of the prose-text.

And so that is what Bacon means by "curiously rhymed."

Wherever the adjective "curious" or the adverb "curiously" occurs in the Shakespeare works, it is not intended to convey the idea or admixture of anything funny or ridiculous, which the word does nowadays, but is synonymous with careful, accurate, scrupulous, elegant, nice (*cf.* Alexander Schmidt's Shakespeare-Lexicon, and the old English-Latin Dictionary by Adam Littleton, of the seventeenth century); the Latin adverb "curiose" being derived from "cura," to which the English word "care" is related, both as to sound and derivation. In *Romeo and Juliet* (i. 4) the expression "curious eye" occurs

close to the word "care"; in *Cymbeline* (v. 5) we find the expression "curious mantle"; in "A Lover's Complaint" we even read "sealed to curious secrecy."

And now let us consider one of the very passages in question, in the "prayer or psalm," preserved to us by Rawley. As already stated, it is printed, like the rest, in prose-form, and appears thus in the original:

O Lord, And ever as my worldly blessings were exalted, so secret darts from thee have pierced me; and when I have ascended before men, I have descended in humiliation before thee.

The address "O Lord" must be taken as forming a separate line, as is so often the case in the Shakespeare dramas. The words starting from the capital "And" to "exalted" must be treated as an iambic line of six or five feet. In the latter case we should read: "And e'er as my worldly blessings were exalted," so that "e'er" and "were" appear as internal or subordinate rhymes (Binnenreime, in German). Then follows a perfectly smooth iambic verse of five feet, between a comma and a semi-colon, as we shall immediately see, with three rhymes, two internal rhymes, one at the end. Then, from the semi-colon to the comma, another smooth iambic verse of five feet with three rhymes, in exactly the same places in the line as in the preceding verse. Finally a long verse of seven feet (or of two and five feet), which, with an internal rhyme, blends harmoniously with the three preceding rhymes, contains two new internal rhymes, and terminates with a final rhyme to the three rhymes of the first principal rhyming line.

Written in verse-form, the sentence would assume this appearance:

O Lord,
And *e'er* as my worldly blessings *were* exalted,
so *se*cret darts from *thee* have pierced *me;*
and *when* I have as*cen*ded before *men*,
I have des*cen*-
ded in hu*mi*liation *be*fore *thee*.

Up to the word "exalted," we must treat the lines as a preparatory introduction, so to speak. But, from the words: "so secret darts," an abundance of perfect rhymes sets in to a rhythm of unexcelled elasticity, and so moulded to the ideas conveyed by the words, as to excite our admiration, while it were difficult to find a passage in literature excelling it. The concluding long line with its internal rhymes, commencing at: "I have descended," may be said to describe in mellifluous tones the self-humiliation of the erstwhile exalted one, whose heart, once filled with worldly thought and pride, now humbly bows in the dust in prayer.

If we emphasise all the inner-rhymes, the principal passage would assume this form:

so *se*- cret darts from *thee* have pierced *me;*	three rhymes on a long ē.
and *when* I have as*cen*- ded before *men*, I have des*cen*-	four rhymes on "en."
ded in hu*mi*- liation *be*-	two rhymes on a short ĭ.
fore *thee*.	fourth rhyme on a long ē.

We may quote a short passage from the Shakespeare dramas, to prove that exactly similar instances

occur in those poetic works; thus in *Measure for Measure* (iii. 1), in which Isabella persuades her young brother to brave death, as no other choice is left. The whole scene appears to be without rhyme, and the greater part is written in iambic verses of five feet. And yet (I am not aware that any one else has ever noticed, or remarked upon, the fact) in the passage where Claudio shows a childlike, natural fear of death, there occur a number of charming internal rhymes:

CLAUDIO.

Ay, but to die, and go we know not where;
To lie in cold obstruction, and to rot. . . .

The exclamation "Ay," is pronounced and printed "I" in the original. The speaker is supposed to utter the words with a trembling voice, so that all the rhymes shall be heard:

I,
but to *die*,
and *go*
we *know*
not where; to *lie*
in cold obstruction, and to rot . . .

If the former are "curiously rhymed" psalm-verses, these are "curiously rhymed" stage-verses. They resemble each other as brothers do; the former bearing the name of Bacon, the latter the name of Shakespeare.

Tieck translated the beautiful words leaving out the rhyme:

Ja! aber sterben! Gehn wer weiss, wohin
Zu liegen, kalt und starr, und zu verwesen . . .

Of course, the word "rhymed" does not occur in that passage in the psalm (as Bacon in all his works—except in his "Last Will"—carefully, "curiously," avoided the word*), yet the fact remains: we have discovered "curiously rhymed" verses in a Baconian psalm.

The word "curiously," on the other hand, does occur in Bacon's printed works, though not in connection with the word "to rhyme" or "to write," but with the word "to read." In his Essay "Of Studies," Bacon speaks of the manner in which books are to be read. Books should be treated in three manners, according to the value of each. He says literally (in the original edition of 1625):

> Some Bookes are to be Tasted, Others to be Swallowed, and Some Few to be Chewed and Digested: That is, some Bookes are to be read onely in Parts; Others to be read but not Curiously; And some Few to be read wholly, and with Diligence and Attention.

The sentence occurs in prose-form along with other prose, exactly as it is reproduced here; but it is profusely rhymed, "curiously rhymed," Bacon would say. "Tasted" rhymes with "Digested," "Swallowèd," with "read" (as is so often the case in the Shakespeare works: "solemnisèd," etc.) "Few" forms a cesural rhyme with the root of the verb "Chewed," "Chew." Further on we find "Curiously"

* Once only does Bacon use the word "rhymes" in his printed works, and that is in "The Advancement of Learning," 1605, where he praises verse as a means of impressing something firmly upon the memory, but he jeers at, and makes fun of, extempore-speaking in "verses or rhymes."

rhyming with "be," and the internal rhyme "Cu" and "Few." Put into verse-form (which is rendered easy by the capital letters indicating the rhymes and sometimes beginning the lines), the sentence would assume this form :

Some Bookes are to be *Tasted*,
Others to be Swallow*èd*,
and some *Few* to be *Chew*'d and Di*gested*.
That is, some Bookes are to be *read*
Onely in Parts ; Others to be *read*
but not *Cu*rious*ly* ;
And some *Few* to *be*
read wholly,
and with Diligence and Attention.

If we were to change the last word (and we shall see, in another passage, that Bacon wants us to do so), and to substitute the word "slowly" for "Attention," which suits the sense equally well in every respect, the two final verses should also rhyme :

read *wholly*,
and with Diligence and *slowly*.

But there is no necessity for us to do so ; as the word "Attentiòn" is supposed to be pronounced as having four syllables (as is often the case in the Shakepeare dramas), "on" representing a full syllable, and thus rhyming with "wonne, by observatiòn," which words conclude a sentence preceding the one quoted above.

Considering, however, that Bacon advises us, in the above sentence, to read the first-named kinds of books "not curiously," surely that means, that the third, the important kind of books must, on the contrary, be read,

not only with diligence and attention, but also "curiously." And these are the very books which are "curiously" written, "curiously rhymed." For only he that reads them very carefully, if possible, aloud, only he that listens with the ear of the poet, will detect the concealed, secret rhymes, in the prose.

Here then we have the proof that Bacon wrote, not only the psalms presented to the Marquis Fiatt, "curiously rhymed," but that he also "curiously rhymed" a passage in an Essay. Later on, we shall see how frequently the same thing occurs in the same book, viz., wherever Bacon wishes to tell us something of particular importance. In charmingly cunning rhymes he thus draws the reader's attention to the fact that he wrote this Book "curiously," and that he accordingly wants us to read it "curiously."

Do not these new-found facts, testifying to the secretly (curiously) rhyming poetic talent of Francis Bacon, agree excellently with what was discovered by former investigations regarding Bacon? Do they not agree with the fact that immediately after the death of Queen Elizabeth (1603) Bacon calls himself, in an important letter of friendship, a

concealed Poet? (Rawley's "Resuscitatio.")

Do they not agree with the fact that in his "Apology" (1604) Bacon says that he once wrote a sonnet for the Queen, carefully adding, in brackets, the ambiguous sentence:

(though I profess not to be a poet)?

Do they not agree with Rawley's words, which in

his short biography (1657) he puts into Bacon's mouth :

> Et quod tentabam scribere, Versus erat
> (Whatever I attempted to write, turned to verse) ?

Do they not agree with what Ben Jonson, the man who acted as Bacon's literary assistant, says in his " Discoveries : " Bacon

> is he who hath fill'd up all numbers ?

Do they not agree with the fact that Ben Jonson, himself a great and celebrated poet and dramatist, describes Francis Bacon in the same book as :

> the mark and ἀκμὴ of our Language ?

Do they not agree with the description given by Sir Toby Matthew, one of Bacon's intimates (1623) in a postscriptum to a letter to Bacon—

> The most prodigious wit is of your Lordship's name, though he be known by another ?

And do not all these items tally perfectly with everything that in various places Bacon says about himself?

Thus, when he advises us to " entitle the books with others' names " ? (" The Advancement of Learning," Book I.)

When he confesses (addressing his king) to having often cast aside the dignity of his name, to serve mankind? ("De Augmentis Scientiarum.")

When (as he often does) in his " Essays " he recommends the employment, under certain circumstances, of an " Instrument " (in German " Strohmann ") and goes on even to describe what such an " Instrument " must

be like? Yea, when he even uses the phrase: "to bring another upon the stage"?

Finally, when he refers to written works which might make his name (his illustrious name!) still *more celebrated*, than all those bearing his name which he had just enumerated? (Preface to the Fragment "The Holy War".)

The short and long of it is: by virtue of his knowledge of natural science, philosophy, law, history and languages, Bacon was the one we have long ago proved him to be by comparing his prose-works with the Shakespeare dramas, viz.:

The concealed Shakespeare poet.

This time we shall base the proof of our argument upon the concealed "curiously rhymed" verses which we discovered in the "Essays" (and also frequently elsewhere). Can there be any disclosure more beautiful, more worthy of a great poet, than that which reveals him as what he is in his own natural realm, in the realm of the art of rhymed verse?

Before we proceed to bring forward these new, striking testimonies proving that Francis Bacon was the author of the Shakespeare dramas, it will be well to acquaint the reader with those facts which shall facilitate his following and grasping future arguments. We shall see what attitude Bacon took towards poetry, how fond he always was of the occult arts, and what he thought of pseudonyms; we shall learn the true facts relating to the rhymes in the Shakespeare dramas, and the actor William Shakspere's (*sic!*) true relationship to the dramas ascribed to him.

II

WHAT WAS FRANCIS BACON'S ESTIMATION OF POESY?

Dramatica Poesis est veluti Historia Spectabilis.
FRANCISCI BACONI "De Augmentis Scientiarum".

Dramatic Poesy is as a visible History.
FRANCIS BACON "On the Increase of the Sciences".

WE must limit ourselves to reproducing the kernel of Francis Bacon's views on poesy, as we cannot here quote anything like all he says on this subject in his prose works. For, if we intended to exhaust his works, this chapter alone would assume the dimensions of a book; so much is contained in the works of this man on poesy and poets and so frequent are his allusions thereto.

We must content ourselves, therefore, with excerpting the most essential on the subject, contained in "The Advancement of Learning," in "De Augmentis Scientarium" ("On the Increase of Sciences"), in the preface to the book "De Sapientia Veterum" ("On the Wisdom of the Ancients"), and in the Essay, "Of Truth."

Francis Bacon calls poesy "a part of learning." This view has surprised many of his modern readers,

and has frequently been termed "unpoetic." The moment we examine matters closely, however, we shall find this to be a most excellent conception, wonderfully explained and elucidated by the author. Nor is Francis Bacon by any means the only one among his contemporaries to hold this opinion. Sir Philip Sidney, who even to-day is estimated one of the best English poets, in his book "An Apologie for Poetrie" speaks of poetry as the oldest of all sciences, as the mother of all sciences. And in "The Arte of English Poesie"—printed anonymously and ascribed to George Puttenham—the poets are called "the first Philosophers, the first Astronomers and Historiographers and Oratours and Musitians of the world." Puttenham's book was published in 1589, Sidney's in 1595. And now let us return to Bacon, to the younger contemporary of both.

The best division of human learning, says Bacon, is that derived from the three faculties of the rational soul, which is the seat of learning: memory, imagination, and reason.

History (comprising both natural history and civil history) has reference to the memory; poesy (here nothing else than feigned history) to the imagination; philosophy to the reason.

Poesy, to wit, may be taken, according to Bacon, in two senses: in respect of words, and in respect of matter.

In the former sense, poesy refers to the external form (whether it be verse or prose) and is a kind of speech; for verse is only a character of style and has nothing to do with matter. Thus, for instance, true history may be written in verse, and feigned history in prose.

Poesy, however, in the material sense, *i.e.*, poesy, in the sense of feigned history, deals with individuals in imitation of those which are the subject of true history; yet with this difference, that it commonly exceeds the measure of nature joining at pleasure, things which in nature never would come together, or severing things which belong or stand together; thus joining and separating things at will.

Now, as we divide true history into chronicles, lives, relations, &c., so may we also divide feigned history into feigned chronicles, feigned lives, feigned relations, &c. The division of poesy, however, which is aptest and most according to the propriety thereof, is into poesy narrative, dramatic, and parabolical or allusive.

Narrative poesy is a mere imitation of history, at the pleasure of the narrator; whereas dramatic poesy is a history made visible, for it represents actions, as if they were present, and occurring before our very eyes.

Narrative or heroical poesy—understanding it of the matter, not of the verse—satisfies the mind with the shadows of things, when the substance cannot be obtained, describing a more perfect order, and a more beautiful variety than it can anywhere find in nature. Poesy is at hand to feign acts more heroical, and causes virtue and vice to be rewarded according to merit. And whereas true history often wearies the mind with satiety of ordinary events, poesy refreshes it by reciting things unexpected and various and full of vicissitudes.

Translated into our modern style of writing, this would read: The object of poetry is not to depict life

in its nudity, but to elevate it to a higher sphere, into one which, while it corresponds to truth, at the same time transfigures it.

Dramatic Poesy, Bacon continues, which has the theatre for its world, is of excellent use, if well directed. For the stage is capable of no small influence both of discipline and corruption. It has been regarded by learned men and great philosophers as a kind of "Plectrum" (musician's bow, Jack), by which men's minds may be played upon.

And the third kind of poesy, the parabolical or allusive poesy, what about that? Is it really one which we may separate from narrative or dramatic poesy? Never. We consider it impossible to do so. For parabolical poesy, *i.e.*, parabolical "feigned history" (Bacon speaks of no other), must be either narrative or dramatic; what else *can* it be? It must either, as a story, treat of the past, or must present the events as dramatic history. It cannot hover in mid-air. Francis Bacon would appear to have purposely afforded us but a veiled description of the position which parabolical poesy holds, in order to be allowed to avoid speaking of that which he had most at heart, of Parabolico-dramatic Poesy.

Let us hear his own words on this third kind of poesy. To him parabolical poesy appears as an intensified quality of poesy; he calls it a History in Types, which presents mental images to the senses, rendering them visible, audible, tangible (Historia cum Typo, quae Intellectualia deducit ad Sensum). This parabolical or allusive poesy, Bacon says, is employed for two several purposes. It is resorted to, on the one hand, to *infold* things, which must or may

not be said too publicly, on the other hand, it serves to *reveal* things concealed.

But this poesy, representing ideas, must, as we said before, surely be either narrative or dramatic in what it represents. How else *can* it represent anything whatever to the senses, rendering it audible and visible? The fundamental idea, therefore, which underlies what Bacon would say, is this: Poesy is either narrative or dramatic. But it may also be raised to parabolico-allusive poesy, and as such it becomes parabolico-narrative or parabolico-dramatic. The parabolic element is by no means one contradictory to the narrative or dramatic form, nor does it form a third element, but is one which, by virtue of its intensifying nature, produces higher species of the two fore-named kinds.

All that we have so far heard is contained in Book II. of the work, "De Augmentis Scientiarum." That which now follows (thoughts on the treatment of parabolical poesy) is contained in the preface to the work entitled, "De Sapientia Veterum."

It is not difficult, Bacon says in the last-named work, to produce parabolical poesy (Allegoriae, Parabolae) in an age so rich as our own in stories and events affording material for stories. Thus we hear Bacon himself confess that also parabolical poesy narrates stories. He then goes on to say, literally: "Nor is it concealed from me how versatile a matter the Fable is, and that it may be shifted to and fro, yea, even directed differently." (Neque me latet quam versatilis materia sit Fabula, ut huc illuc trahi, imò et duci possit.) Then he goes on to say that one may give characteristic names to the persons appearing in the

fable, as the ancients did in their time. But the "persons appearing in the fable" Bacon designates directly as "personae, sive Actores Fabulae" (persons or Actors of the Fable). As in the time of the Romans, the word "fabula" was used to designate both dramatic and narrative fable or history, and as, moreover, the words "personae" and "Actores," purely theatrical terms, both occur here, we have the certain proof that Francis Bacon meant parabolical poesy to be used and treated, not only as narrative, but also as dramatic poesy, yea probably more in the latter than in the former sense. And, Bacon continues, if it suited him to come forward as a poet, he would himself readily undertake to treat fables in that manner.

So much about what Bacon says regarding the various kinds of poesy.

Should anybody, however, raise the objection, that: if poesy alter things arbitrarily, it cannot be a science, but a distortion of science, we reply in the words of Francis Bacon in his Essay, "Of Truth":

"Truth is a Naked, and Open day light, that doth not shew, the Masques, and Mummeries, and Triumphs of the world, halfe so Stately, and daintily, as Candle-lights." (Bacon evidently had in mind the lighting or illumination of the theatre stage.) The desire to blend truth with fiction or the lie of the poet—such is the continued train of thoughts briefly expressed in the Essay—is deep-rooted in human nature. "Doth any man doubt, that if there were taken out of Mens Mindes, Vaine Opinions, Flattering Hopes, False valuations, Imaginations as one would, and the like; but it would leave the Mindes, of a Number of Men,

poore shrunken Things; full of Melancholy, and Indisposition, and unpleasing to themselves?" And though zealots have called poesy a "devil's wine," because it inflames the imagination and inebriates it with lies, yet such wine fills the minds but with the "shadow of a Lie"; and that shadow does not, like the lie itself sink into the mind, but only glides through, it does not degrade nor corrupt, but comforts and refreshes the heart of man.

I challenge anybody to point out a passage in the whole Literature of mankind containing anything more true about the relation of truth and poesy. I know of none.

But where the science of memory, where the science of reason, where history and philosphy fail us, where positive investigation or research has not yet obtained a footing, there poesy has the glorious right to step in, and to dream on into the distant future revealing the germs of a science of the future. Francis Bacon expresses these thoughts (re-echoed by one of our most modern writers, Emile Zola, in his "Le Docteur Pascal") in most beautiful language: "Poesis autem Doctrinae tanquam Somnium" (Poesy is as a Dream of Learning), a dream that has "aliquid Divini" (something of the Divine) in it.

This sentence is also taken from the work "De Augmentis Scientiarum." The (earlier and shorter) English edition of that book, "The Advancement of Learning," concludes its chief reflection on the subject with the sentences:

Being as a plant, that cometh of the lust of the earth, without a formal seed, it hath sprung up and spread abroad

more than any other kind. But to ascribe unto it that which is due; for the expressing of affections, passions, corruptions, and customs, we are beholding to poets more than to the philosophers' works; and for wit and eloquence not much less than to orators' harangues. But it is not good to stay too long in the theatre.

Thus Bacon, the philospher and orator, deliberately places the poet in many respects above the philosopher and orator. And when he concludes this glowing panegyric on the poets, with the words: "But it is not good to stay too long in the theatre," we are afforded a discrete but distinct proof as to what thoughts were uppermost in Bacon's mind, when he spoke of poets, and what locality he was thinking of more than any other, when he assigned so high a rank to poets. The words "But it is not good," which, as it were, blur the sense, belong to those phrases, which, according to a later chapter in the book, he was in the habit of using, whenever he thought to express something that appeared of vital importance, but in such manner, that none but the attentive reader should notice it. It is a hint, a stylistic note of exclamation, such as he will learn to notice, who has dived into the depths of Francis Bacon's style of writing.

As regards morality, Bacon says, philosophers' works have furnished us, as it were, with a lifeless statue, whereas it is the historians and poets that endow that statue with life.

But the poets and writers of histories are the best doctors of this knowledge; where we may find painted forth with great life, how affections are kindled and incited; and how pacified and refrained; and how again contained from act and further degree; how they disclose themselves; how they work, how

they vary, how they gather and fortify, how they are inwrapped one with another, and how they do fight and encounter one with another, and other the like particularities: . . . how (I say) to set affection against affection, and to master one by another; even as we use to hunt beast with beast and fly bird with bird. . . . ("Of the Advancement of Learning," Second Book.)

And now let us once more return to the Essay, "Of Truth," where we may read what worth is ascribed to poetic truth as compared with naked truth:

Truth may perhaps come to the price of a Pearle, that sheweth best by day: But it will not rise, to the price of a Diamond, or Carbuncle, that sheweth best in varied lights. A mixture of a Lie doth ever adde Pleasure.

Thus then, according to Bacon, poetic truth, *i.e.*, truth blended with somewhat of the sweet, refreshing lie of the poet, dreaming the dream revealing knowledge of the future, surpasses all other knowledge, especially when it comes forth and shows itself in the varied lights of the stage, *i.e.*, when it appears as dramatic poesy in the theatre. From another Essay by Bacon, we learn of the management and manipulation of the "varied lights" on the Court-stage.

Finally, as regards the *forms* of poesy, Bacon expresses himself to the effect that the employment of classic metre (hexameter, pentameter, and odic metre) is not to be recommended for the English language, and he advises the use of such forms of verse as suit the character of the English tongue.

III

FRANCIS BACON'S PREDILECTION FOR THE OCCULT ARTS

And a Power to faigne, if there be no Remedy.
FRANCIS BACON'S Essay of Simulation
and Dissimulation.

Thou stand'st as if a mystery thou didst!

SUCH were the words with which Ben Jonson welcomed the genius of Bacon's house, when celebrating the sixtieth anniversary of Bacon's birth, who then, in 1621, had risen to the height of his fame as Chancellor, the king having bestowed upon him the title of Viscount St. Albans.

And it is true, indeed, something of the mysterious attached to whatever Bacon wrote, to whatever his contemporaries wrote about him.

Thus, for instance, in a note-book destined only for his own private use, his secretary, William Rawley, begins a number of sayings and anecdotes, having reference to his master, Bacon, in the following cipher:

1. 1π4φθ2γμs. μ6 λ4: 3 w1s θ2 35στ2στ 35δγ2 θ1τ w1s 3ν 2νγλ1νδ θ2σ2 50 621ρs: β5τ 3τ w1s θ2 35στ2στ ζ2νσ5ρ2 3ν π1ρλ31μ2ντ θ1τ w1s θ2σ2 200 621ρs.

In this instance, the cipher is anything but very complicated; it was resorted to, lest any servant, into whose hands the book might happen to fall, should be able to read the contents. Mysterious as the cipher may appear at the first glance, all Rawley did was to write down an English sentence in Greek consonants, applying the numerals 1 to 6 instead of the vowels, thus: 1=a, 2=e, 3=i, 4=o, 5=u, 6=y. Solved with this key, the words read:

1. Apophthegms. My Lo.: I was the justest judge that was in England these 50 years: but it was the justest censure in Parliament that was these 200 years.

As the next anecdote in English writing begins with the words: "The same Mr. Bacon," there can be no doubt, but that Bacon was also meant in the first apophthegm, by the words "My Lord," contained therein. The note-book had been begun in September 1626, *i.e.*, not until after Bacon's death. And yet, for all that, such precautions on the part of his secretary!

Another entry reads thus:

h2 θ45γhτ μ4σ2s w1s θ2 γρ21τ2στ σ3νν2ρ θ1τ w1s, f4ρ h2 ν2υ2ρ κν2w 1ν6 βρ21κ β4θ τ1βλ2s 1τ 4νζ2 β5τ h2.

This saying also emanated from Bacon's lips, for the "He" referred to is none other than Bacon. The anecdote had evidently never been told outside the most intimate circle, and Rawley thought it better, even in this case, to enter it cautiously (curiously) in his book. Using the same key, the words read:

He thought Moses was the greatest sinner that was, for he never knew any break both tables at once but he.

To consider Moses a sinner who broke all the Ten

Commandments at once, was a thought which, in the year 1626, it was wise to express in a secret (veiled) language, by means of a cipher.

Now, if we take up Bacon's works themselves, we shall find, wherever we turn, that he was thoroughly versed in all occult arts, and we shall constantly be coming across sentences which justify our concluding that they contain, or secretly express, some mystery, some mysterious thought or action.

The cipher employed by Rawley, which we referred to above, was a very simple one for those times. Francis Bacon himself, in his work "De Augmentis Scientiarum" (1623), devotes whole pages to the subject of ciphers and secret or occult methods of instruction. He discusses the special method how one ought to bring forward, and speak upon, a subject or matter that were of too dangerous a nature for the general public, as being too new and too exciting. It may then be expressed by mouth, written, yea even printed, and yet only the initiated, only the "filii" will know what is really meant thereby. Bacon enumerates a whole series of such methods, and then goes on to mention briefly the various kinds of ciphers, dwelling longer upon one, which, as a young diplomatist in France, where he was *attaché* to the English Embassy, he had invented himself. By this method it is possible to express "all by all" (omnia per omnia). It is based upon the employment of two alphabets differing but slightly from each other, every five letters of which mean a secret letter. With its aid one might write, for instance, Tennyson's "Locksley Hall," and the initiated would decipher "The May Queen" from it. The disguising piece need, as we said, only

contain at least five times as many letters as the piece to be disguised.

A favourite and frequently quoted saying of Bacon's, is the line from "Solomon's Proverbs" (xxv. 2): "It is the glory of God to conceal a thing; but the honour of kings to search for matter." But Bacon alters the wording and addresses the proverb in a passage directly to King James, when he says; "The glory of God is to conceal a thing, but the glory of the king is to find it out." Thus in "The Advancement of Learning." In the Latin edition of that work, however, in "De Augmentis Scientiarum," the proverb undergoes a still greater change in the same place, having assumed this form: "Gloria Dei est celare verbum, et gloria Regis investigare sermonem" (The glory of God is to conceal a word (or a name, for "verbum" also means that), and the glory of the King is to investigate speech.)

In his work "De Sapientia Veterum" ("The Wisdom of the Ancients") Bacon seeks to fathom the deepest meaning of the Greek primitive fables, to solve their mystery. The old French edition of the seventeenth century shows right on the title of the book the version: "la Sagesse mysterieuse des Anciens."

In order, however, to show clearly how much mystery attaches to Bacon's works and to everything he did and said, let us briefly examine one of his books, the complete edition of the "Essays" (1625).

There are few works of the kind, in which men of thought, poets and proverbs are so frequently quoted. Here we find quotations from Aristophanes, Virgil, Horace, Lucrece, Seneca, Rabelais, Montaigne, Machiavelli, from Solomon and other biblical authors, we

are indeed afforded a rich selection from Grecian, Roman, French, Italian and Hebrew writings. But we do not find one single quotation from the whole of our English literature. In fact, the only English book mentioned in the Essays, is Bacon's own "History of King Henry the Seventh of England." It would seem as though for Bacon, the essayist, the man versed in the literature of every civilised nation, there had never existed such a man as Shakespeare, or Ben Jonson, and their great predecessors; and yet in those very years the first Shakespeare Folio Edition had appeared, and Ben Jonson, the dramatist, had lived with Bacon for five years!

A large number of the poets quoted in the "Essays" fare no better than the great English poets. They simply disappear from the surface. The very first Essay contains a long passage from Lucretius' "De Rerum Natura" ("Of the Nature of Things"), but neither the poet nor his book is mentioned by name. Rabelais is quoted, but his name is suppressed; Horace is treated similarly. Aristophanes' Cleon appears in one of the Essays, but the name of Aristophanes occurs nowhere in the book. In the mind of our author, names appear to play a subordinate part where facts are concerned.

And even the quotations are treated in a peculiar manner. Scarcely one will be found in the original as it is quoted by Bacon; Bacon always remodels at will. Nor is the alteration the result of superficiality or carelessness, but is intended, made on purpose, as one fact will suffice to prove: Bacon takes a quotation —he had a predilection for Latin prose—and changes it into rhyming Latin or English verses, often altering

the meaning at will, and that with a definite, a set purpose or object.

But as Bacon never mentions a word of the great dramatists of his day, we cannot help being struck by the fact that he is continually speaking of the theatre, of the stage, of actors, comedies and tragedies!

One of the Essays is entitled "Of Masques and Triumphs," another treats in detail: "Of Simulation and Dissimulation"; in the very first Essay, in that "Of Truth," indeed, we are told of things very different from the matter which the heading led us to expect.

A long Essay, "Of Cunning," affords numerous instances of cunning tricks, farces and villanies, especially such as laying a thing at an innocent person's door, how to assume a false name, how to spread tales in the name of another. We are constantly stumbling over passages in the Essays, treating on the choice of "Instruments," *i.e.*, the substituting of another person, behind whom the real author conceals himself.

In short, the Essays are a book which, more than any other, is constantly hinting strangely at occult arts which Bacon must have carried on. We shall hear more on this subject when we come to examine the book more closely.

And now let us cast a retrospective glance upon the years 1620 to 1626, the most momentous in the whole history of English literature.

Let us briefly pass under review the chief events of those years:

In 1620 appeared Bacon's "Novum Organum." In 1621, being suddenly deposed from the office of Chancellor, he became master of his time and wrote

to his literary friend, the Spanish Ambassador in London, Count Gondomar :

Me verò jam vocat et aetas, et fortuna, atque etiam Genius meus cui adhuc satis morosé satisfeci, ut excedens è theatro rerum civilium literis me dedam, et ipsos actores instruam, et posteritati serviam.

This passage Spedding translates as follows :

" But for myself, my age, my fortune, yea my Genius, to which I have hitherto done but scant justice, calls me now to retire from the stage of civil action, and betake myself to letters, and to the instruction of the actors themselves, and the service of Posterity."

The expression " è theatro rerum civilium " signifies the Government-stage, from which he took his " exit " ; the " ipsos actores," however, means nothing more nor less than " the very (true, real) actors," *i.e.*, " the actors on the Theatre-stage."

And now you will ask what happened during the five years of life that remained to Bacon ?

In the years 1622 and 1623 some new works appeared bearing his name (we gave their titles before) ; almost all his other works were thoroughly re-written and translated into Latin. A great many had already been prepared before that time, some of them were perhaps all ready for printing, while Bacon was still in office (before 1621).

In 1623 a new small volume emanated from Bacon's hand, viz., his " Historia Ventorum " (History of the Winds). At the same time, however, the first Large Folio Edition of the Shakespeare dramas appeared bearing the title : " Mr. William Shakespeares Comedies, Histories, & Tragedies." The actor had nothing to do with it. He had died seven years before.

But Bacon's friend, Ben Jonson, it was who attended to the publishing, and wrote two introductory poems, in one of which he refers to the name of "William Shakespeare" in exactly the same words as he uses in his "Discoveries," in connection with the name of "Francis Bacon"; saying: he excelled "haughty Rome and insolent Greece." The Folio Edition, however, contained fifteen new theatrical pieces that had never before appeared in print, and all the others had been carefully recast.

After the publication of the Shakespeare Folio Edition there was a year's rest. And not until shortly before Christmas 1624, did those two extraordinary books appear with his own name and the year 1625 printed on the title, of which we spoke before: "Certain Psalms" and "Apophthegmes," both with Bacon's name on the title-page, one of them rhymed, the other of a humorous nature, and, as we shall soon learn, also enriched with a number of witty humorous rhymes, though all printed in the form of prose.

At last, in March 1625, appeared the third, considerably enlarged edition of the "Essays," containing the "curiously rhymed" disclosures which we discovered.

Bacon died on Easter morning, 1626. Then the afore-mentioned thirty-two elegies were published, mourning the death of England's greatest poet; whereas when the actor William Shakspere died, in 1616, not a hand stirred to deplore the death of a poet or of a great man.

Such the chief literary fruits of English literature during the years 1620 to 1626.

IV

WHAT PART DO THE WORDS "NAME" AND "DARTS" PLAY IN BACON'S WRITINGS?

What's in a name? that which we call a rose,
By any other name would smell as sweet.

Romeo and Juliet.

Neque enim famae auceps sum.

Francisci Baconi De Interpretatione Naturae Prooemium.

Nor am I a hunter after fame.

Francis Bacon's Preface to his Interpretation of Nature.

In his "Arte of English Poesie" George Puttenham speaks in high terms of praise of the reverence in which poets were held in former days, and then goes on to say:

> But in these dayes (although some learned Princes may take delight in Poets) yet universally it is not so. For as well Poets as Poesie are despised, and the name become, of honorable infamous.

For that reason, Puttenham had his book printed without his name as the author; it was published anonymously.

But the same author evidently numbers Queen Elizabeth among the crowned heads that still valued

poetry, for, as the contents tell us, the book was destined chiefly for Her Majesty and the Ladies of her Court.

In his work he goes on to tell us that many eminent courtiers used to write verses, but that they would afterwards do away with them; or that if they did publish anything written in verse form, it appeared "without their *owne* names to it."

The work, from which the above words are taken, appeared in 1589, *i.e.*, at a time when Francis Bacon was residing in London as a young lawyer, and as the son of the former Minister and Keeper of the Great Seal, who afterwards attended at Court in his capacity as Literary Counsellor.

Again, in the seventeenth century, Ben Jonson wrote reciprocating Puttenham's views, for in his "Discoveries" he expresses the opinion that those acted most wisely who did not devote themselves exclusively to poesy, but held an office as a secondary occupation, in addition to their literary pursuits, and who, if they published anything, "concealed" their names.

Now, Francis Bacon *was* one of those wise authors. We have incidentally discovered a number of instances which prove that anything, and whatever it was, he published, he set about it with care (curiously), and that he frequently "concealed" his name. Let us now test those proofs somewhat more closely in their chief points, as we subject them to a brief review.

In a letter to an intimate friend, John Davies, written on the occasion of the new king's first entrance (1603), Francis Bacon signs himself as one of the "concealed Poets."

In his "Apology" (1604) he says: "I profess not to be a poet." According to the punctuation of those days, the two sentences should be separated, but the comma is purposely omitted, thus rendering the sense ambiguous; for, if we pause *before* the word "not," the meaning conveyed is: I confess I am not a poet. If we pause *after* "not," the meaning is reversed, viz., I do not confess that I am a poet.

In his book, entitled "The Advancement of Learning" (1605), dedicated to King James, Bacon writes literally:

> The ancient custom was to dedicate them (the books) only to private and equal friends, or to intitle the books with their names.

The words "to intitle the books with their names" cannot possibly mean "to dedicate," for "the custom to dedicate them" is mentioned before as another custom. So that "to intitle with their names" can only mean that the names of others than the authors were printed on books. As Francis Bacon himself recommends this "custom," is he not likely to have practised what he preached?

In the Latin version this important passage runs thus:

> Aut etiam Nomina eiusmodi amicorum Tractatibus suis imponere,
> (or also set the names of such friends to one's own works).

And in one passage in his work entitled "De Augmentis Scientiarum," *i.e.*, in the enlarged Latin version of the original English work on "The

Advancement of Learning," Bacon, in addressing the king, uses the following words:

Ego certè, (Rex optime) ut de meipso, quod res est, loquar, & in iis quae nunc edo, & in iis quae in posterum meditor, Dignitatem Ingenii & Nominis mei, (si qua sit) saepius sciens & volens projicio, dum Commodis Humanis inserviam.

(Truly, I (worthiest King), in speaking of myself, as matters stand, both in that which I now publish, and in that which I plan for the future, I often, consciously and purposely, cast aside the dignity of my Genius and of my Name (if such thing be), while I serve the welfare of mankind.)

The cautious Bacon, who otherwise so seldom speaks of himself in his writings, here emphasises his "ego" almost more strongly than anywhere else, in the words: "I, in speaking of myself!" and "as matters stand!" In fact, the introduction of itself and the words used in addressing the king, show that the author had something of vital importance to say, that he wanted to confess something.

Thus we learn for a fact that Bacon frequently laid his name aside to serve the higher purposes of mankind. Again, this concluding passage is worded the same as the letter to Count Gondomar, referred to above, in which he states that he has decided to devote himself to literature entirely, to instruct the real actors, and "serve Posterity."

Soon after that letter to Gondomar, dating from the year 1621, he wrote the one to his literary friend Bishop Lancelot Andrews, in which letter Bacon enumerates all his prose works by name, and then mentions "some other Particulars," which he was writing for his recreation, and which he evidently intended to publish, keeping his name a secret:

Though I am not ignorant, that those kind of Writings, would, with less pains, and embracement (perhaps), yield more Lustre, and Reputation to my Name, than those other, which I have in hand.

That means: Bacon was the possessor of works, which would be sure to *add* to the fame of his name already so celebrated through numerous ingenious works! Must he not be referring to works of a very particular nature? Were they really nothing but "some curiously rhymed books"?

In his Essays, Bacon ridicules those who write books on the contempt of fame, and who yet are vain enough to entitle such books with their name. In the same Essays he speaks of things that have no name, of false names, of people who hide behind a veil, or bring another person upon the stage, &c. &c. We shall hear more details about these insinuations contained in the Essays, later on.

An absolute proof, however, that Bacon did write a great deal and works of great significance under another name, is contained in the postscriptum to the letter written by his intimate literary counsellor, Sir Toby Matthew, dating from the year 1623 (the year of the large Shakespeare Folio Edition), which letter we have already mentioned, and of which the following is the exact wording:

P.S. The most prodigious wit that ever I knew of my nation, and of this side of the sea, is *of your Lordship's name, though he be known by another.*

Matthew wrote from the continent; hence the words "of this side of the sea" refer to the French, Italians, and Spaniards.

These words of Matthew prove the same as do all the former insinuations in a manner for ever beyond question or doubt, that Francis Bacon had written poetical works of extraordinary value and import, which he had published under another name, under a literary cloak. In my work "Die Kunst des Pseudonyms" ("The Art of Pseudonym"), I have dealt with this subject at length, and have shown therein how often this means was resorted to in and before Bacon's time.

That pseudonym, as circumstantial evidence afforded by others and myself has proved, was no other than "William Shakespeare."

True, that word, that name is carefully (curiously) avoided in all Bacon's writings and in those passages in which Bacon's friends speak of him; on the other hand, wherever Bacon's writings are referred to, in any way, words, synonymous with the word "Shakespeare," occur all the more frequently, which name, being derived from the verb "to shake," and the noun "spear," signifies both "a spear-darter" and "a darting spear."

People of those times, not the English alone, would compare a sharp word, a pointed joke to "a lance," "a spear," that was darted, *i.e.*, a dart in form of speech. (Hamlet: "I will speak daggers.")

The most familiar comparison is that made by Ben Jonson in his introductory poem to the large Folio Edition, in which he extols the poet Shakespeare's verses, in the words:

> . . . his well torned, and true-filed lines:
> In each of which, he seemes to shake a Lance,
> As brandish't at the eyes of Ignorance.

Thus he compares "Shake-speare" to a "Shake-lance," the "Spear-hurler" to a "Lance-hurler."

But nowhere does the comparison of uttered words to a darted spear, *i.e.*, to a "Shake-speare," occur so frequently as in Bacon's writings and the passages in which his friends refer to him.

As we have already mentioned, the poet's name and the word "Shakespeare" are everywhere carefully avoided in Bacon's writings; it would seem as though the word Shakespeare and a man of that name had never existed for Bacon. But the trope of "darted spears," running like a red tape through all Bacon's writings, is more easily traceable in his Latin writings, intelligible only to men of learning.

The word "dart," so frequently used by Bacon as implying pointed speeches and sallies of wit and humour, corresponds most closely to the idea of a lance or spear that is thrown. In the Latin versions, however, we meet with almost every possible expression and combination, to characterise the word "Shakespeare," whenever a play on the word is intended. As an equivalent to the verb "to shake," we find "vibrare, torquere, librare" (not to be mistaken for "liberare," to liberate). As an equivalent to the noun "speare," however, and together with the words "vibrare, torquere, librare," we find: "jaculum, hasta, quiris, spiculum, verum, pilum, mucro, telum, telum missile."

For our purpose we shall limit ourselves to a few of the numerous instances contained in Bacon's writings.

In "ticklish" times, princes should be careful of using "short speeches, which flie abroad like Darts, and

are thought to be shot out of their secret Intentions." Thus in the Essay "Of Seditions and Troubles."

Or in the Latin Essay "Of Revenge" ("De Vindicta"):

Magnus Dux Florentiae Cosmus, acutissimum telum vibravit in Amicos perfidos. (The great Florentine Duke Cosmo brandished a very sharp lance at faithless friends.)

In the Latin Essay "Of Cunning" ("De Astutia"):

Est artificium in usu, ut quis in alios spicula quaedam obliquè torqueat. (An artifice is usually resorted to, of shaking, hurling spears, under cover, at another person.)

"Obliquè" also means "under the rose" (sub rosa). "Torquere" and "vibrare," as used above, mean exactly the same as "to shake."

In the Latin explanations of the Parables "De Sapientia Veterum" ("Of the Wisdom of the Ancients"), such comparisons occur in almost every chapter.

In the preface to the "Apophthegmes," which is the title of a collection of anecdotes, Bacon compares the apophthegms to "mucrones verborum" (points, keen edges of words), and, in Greek, the word signifies something exactly similar to a casting-spear.

But probably the most striking instance is: the idea of "casting a spear" applied to a quotation from Virgil, which Bacon (as he was wont to do) alters to suit himself, thus effecting a most singular combination. In his "Advancement of Learning" (1605), our author quotes a passage from Virgil, the original wording of which is:

Dextra mihi Deus, et telum quod missile libro,
Nunc adsint!

In English: "My right hand and the spear which I shake, be my God (my guardian spirit); may they now assist me!"

"Librare" is "to shake;" "telum" is the "spear," the added word "missile" makes it more than ever the "hurled spear."

But we alluded to an arbitrary alteration of Virgil's words. Here it is. The wording of the original edition of the "Advancement of Learning" (1605) and also the edition of 1633 runs thus:

> Dextra mihi Deus, et telum quod *inutile* libro,
> Nunc adsint.

In English: "My right hand and the *useless* hurling-spear, which I shake, be my God (my guardian spirit); may they now assist me!"

Spedding, the editor of the latest complete edition of Bacon's Works, tries to put it down to, and explain it away as, a printer's error; but he is not quite sure about it; he does not exactly know what to make of it.

To be sure, a "telum *inutile*" (a *useless* spear), represented as God or a guardian spirit, is indeed contradictory to reason.

The contradiction ceases, however, the moment we read the passage in the sense in which the author Bacon meant it to be read:

> My right hand and the *useless Shakespeare* be my guardian spirit!

So far Bacon himself. But when, immediately after his death, those thirty-two elegies were published in Latin, which bemoaned him as the foremost of the English poets, as the favourite of Melpomene, the comparison to the hurling-spear recurs repeatedly.

"Mille spicula" (a thousand hurling spears) were required, according to one poem, to kill him. And the last and longest of the poems, the one by the young playwright Thomas Randolph, who, as we have already heard, acknowledges Bacon the rival of Apollo, saying of him that he taught the "Pegasean Arts" to grow, compares Bacon to a "Quirinus" casting a "hasta" (a spear). In the word "Quirinus," however, the comparison to the spear again occurs; it is derived from the old "quiris" or "curis," the "spear," the "lance." A "Quirinus" is of itself a spear-darter; a "Quirinus," hurling a "hasta," is still more so. The words are printed in one and the same line as the "Pegasean Arts:"

(artes)
Crescere Pegaseas docuit, velut hasta Quirini
Crevit . . .

In conclusion, let me mention the significant poem, with which we began the chapter on the Occult Arts, the poem containing the line: "Thou stand'st as if a mystery thou didst!" In that poem Ben Jonson sang the praises of Francis Bacon on the occasion of his sixtieth birthday. Here it is in its entirety:

Hail, happy genius of this ancient pile!
How comes it all things so about thee smile?
The fire, the wine, the men! and in the midst
Thou stand'st as if a mystery thou didst!
Pardon, I read it in thy face, the day
For whose returns, and many, all these pray;
And so do I. This is the sixtieth year
Since Bacon and thy lord was born, and here;
Son to the grave, wise keeper of the seal,
Fame and foundation of the English weal.

What then his father was, that since is he,
Now with a little more to the degree;
England's High Chancellor, the destin'd heir
In his soft cradle to his father's chair:
Whose even threads the Fates spun round and full
Out of their choicest and their whitest wool.
'Tis a brave cause of joy, let it be known,
For 'twere a narrow gladness, kept thine own.
Give me a deep-bowl'd crown, that I may sing,
In raising him, the wisdom of my King.

Ben Jonson would sing the praises of the sixty-year-old Lord Chancellor, he would extol the man whose birthday was to be celebrated, and he begins with the words: "Hail, happy genius of this ancient *pile!*" And how antiquated, how far-fetched the word "pile" for house, building, palace, even in those days! Was Ben Jonson such a clumsy poet? Never! but he chose that ambiguous word as being the one with which to conclude the first line, rhyming with the following one, and which conveys at once the idea of "house" and "hurling-spear," *i.e.*, a word which (like his "Shake-lance") again means "Shakespeare." "Pilum" in Latin, as "pile" in English, means "hurling-spear." Muret's new and carefully compiled dictionary will convince any one who might entertain a doubt. There we find the original meaning of "pile." It is not the Genius of the house in which Bacon was born and in which he lived; it is above all his great fellow-poet Shakespeare that Ben Jonson addresses in the opening line:

Hail, happy genius of the ancient Shakespeare!

Three lines further we read the words:

Thou stand'st as if a mystery thou didst!

And towards the end we find another play on words suited to the times and the occasion. Bacon, the man whose sixtieth birthday is being celebrated, is to be extolled. Is it likely that such a poem should terminate with lines referring to another person? Does the word "King," at the end, really refer to King James? Never! If we listen attentively, we shall find that also that word refers rather to Bacon. The meaning of the two last lines is: "Give me a deep-bowl'd crown, that I may sing, in raising him (Bacon), the wisdom of my King." No doubt, it was very nice of Ben Jonson to extol the wisdom of King James, who had appointed Bacon Lord Chancellor. But the idea which the witty author of those verses had in his mind surely was; I, the poet, Ben Jonson, in extolling the poet Bacon, sing the praises of my King, the King of England's Poets, Shakespeare, the ancient Pile, who did a mystery.

We shall soon hear Ben Jonson repeating the play on the word "pile," this time in Latin, and that in a most telling and important passage, *viz.*, in the first sentence of the translation of the Essays.

In conclusion, we would mention, as bearing on the subject, that passage from the prayer: "O Lord, And ever as my worldly blessings were exalted, so secret darts from thee have pierced me." The rhyme sets in with "secret darts" God's "secret darts" pierced the exalted "Shakespeare!"

V

THE MYSTERIOUS MANNER OF THE ACTOR SHAKSPERE (SIC !)

Sus rostro si *forte hu*mi
*A lite*ram *impresserit, num propterea*
*Suspicabere inte*gram *Tragoedi*am, *velu*ti
*Lite*ram *u*nam, *ab ea posse descri*bi ?
FRANCISCI BACONI Temporis Partus
Maximus.

What though a pig *perchance may* dig
And print an A *i'th ground with burrowing greedy*
snout,
Do you think it possible, say, *a tragic* play *such a* pig
*Could e*ssay, *like th'* A ? *Who would* doubt *such conceit*
were—big !
FRANCIS BACON'S The Greatest Birth
of Time.

Now the man whose name answered to the ideas conveyed by hurling-spear and spear-hurler, the man of whom Ben Jonson said he seemed "to shake a Lance," that man's name, as we already stated, was never mentioned by Francis Bacon, one so excellently versed in all things pertaining to literature, and who for years had been the Literary Counsellor to Queen Elizabeth.

The name of the actor William, however, known

to the world as "Shakespeare,"—for that is how the name is spelt on the printed title-pages—was not really "Shakespeare," but "Shakspere," or "Shackspere." He bore a similar but not the same name.

Without attributing too much importance to this fact, let us examine the relationship in which the actor stood to the works of William Shakespeare.

Whatever the numerous works dealing with the personality of the actor, more especially the latest work by Mr. Sidney Lee, may have brought to light as positive facts regarding his life and literary work—it is very little, little more than nothing. Those that pretend to know sufficient about the personality of the actor in his assumed capacity as a poet, deceive themselves, and others, in saying so. We know the Shakespeare works and some facts about their publication; but as to the actor and his relationship to the works, these have foiled all efforts of research; the investigators all together have brought next to nothing to light; the mystery baffles the cunning.

Diligent research has, in the first place, proved beyond doubt that the father of the actor could not write (he made a cross in place of his name), that the mother could not write (she signed her name with a cross), that the daughter Judith could not write (she signed her name with a wriggling attempt at a flourish scarcely resembling the initial letter of her name).

We also know for a fact that the five preserved signatures of the actor all present more or less the form "Shakspere" or "Shackspere" (not Shakespeare), and that nothing more, not one other line written by his hand, has been preserved. The five

signatures, however, prove that the man wrote an awful hand. They are even drawn in such a childish fashion that some graphologists have concluded therefrom, that the man could write nothing beyond his own name.

As regards the education of the actor, we know for a positive fact that it was very deficient. True, he frequented the Free Grammar School at Stratford, but not for long. The fact that he is said (!) to have been a lawyer's clerk for a short time, was not likely to render him a scholar. His early marriage and the fact that he forsook his wife and three children, were feats but ill-calculated to stamp him as the literary hero of his day.

As to the personality of the man, we are told that he became an actor in London, and that later on he rose to be one of the chief part-owners, or one of the leading members of the company. But little is positively known as to the parts he played. It is probable that he mostly took the comic parts. Ben Jonson informs us that in his extemporising on the stage he at times o'ershot the mark.

At the age of forty-five, or thereabouts, he finally retired from London life and returned to his native town Stratford-on-Avon, where he died in 1616. In his Last Will no mention is made of any literary rights or claims upon any plays or books; nothing is said of books or manuscripts, to be left to his heirs, whereas in other details he even goes so far as to dispose of his second-best bedstead.

At his death not a line was penned in all England, not a word, deploring the loss of a great poet.

In direct contrast to all these facts stands the

tremendous literary knowledge of the author of the dramas. Numerous investigators have proved beyond doubt that the poet was not only thoroughly acquainted with English literature, but was also equally versed in the literatures and languages of the Romans, Greeks, Italians, French, and Spaniards, that he possessed an exhaustive knowledge of English and of Roman history, that he was an authority on all natural, legal, political, and medical sciences, commanding a vocabulary of the English language such as hitherto no mortal had ever called his own. He was also familiar with the philosophic systems of the Greeks and Romans, and with the mythology of remote antiquity, all of which he put to good use. In short, the works, bearing on their front the name of "William Shakespeare" are inconsistent with what we know about the personality of the man "William Shakspere."

The contrast is still more striking when we come to consider the periods in, and the various conditions under, which the Shakespeare dramas were published.

At first, a whole series of those dramas, which in subsequent, or revised editions, bear the name of "William Shakespeare," appeared without any name, *i.e.*, as anonymous works; viz., *King John*, *The Taming of a Shrew*, four *King Henry* plays, *Richard the Second*, *Richard the Third*, *The Comedy of Errors*, and *Romeo and Juliet*. All these were printed anonymously in the years 1591 to 1598. A nobleman who wrote plays had every reason to conceal his name, as a playwright. Why an actor, a man of the theatre-stage, should disguise his authorship, no one can give us a plausible reason.

And it surprises us all the more that, just at the

time when one of the dramas, the tragedy of *Richard the Second*, had, by its revolutionary tendency, roused the anger of the Queen, the name of "William Shakespeare" should suddenly appear upon a number of dramatic title-pages. In the years 1598 to 1600 seven dramas appeared with that name on their title-pages: *Richard the Second* and *Richard the Third*, hitherto printed anonymously, besides the new dramas, *Love's Labour's Lost*, *Much Ado About Nothing*, *A Midsummer-Night's Dream*, *The Merchant of Venice*, and the *Second Part of King Henry the Fourth*.

After *Hamlet* had appeared in 1603, there was a pause in the publication of new Shakespeare plays. During the whole period of eighteen years (from 1604–1621) only one new play was published, *Troylus and Cressida*. It would seem, as though the poet's mind had suddenly become completely absorbed by totally different matters, and had no time to prepare his works for print. Those were exactly the years in which Bacon was entirely taken up with his official duties.

In the meantime, two things occurred: the actor's final departure from London and his death at Stratford.

Then it was, six years after the death of the actor, at the time when Bacon was freed from all state duties, that a new drama issued from the press; it was *Othello*. A year after, however, appeared the large Folio Edition, containing the goodly number of thirty-six plays, no fewer than fifteen of which were new, *i.e.*, had never been printed before, and all the other plays had been revised. The chief part of the publication had been supervised by Francis Bacon's friend, the poet Ben Jonson, as is proved by the introductory

poems. With a view to keep up a certain connection with the player William Shakspere, upon whom the people looked as the author, Ben Jonson had taken the precaution to get the dedicatory epistle to the Earls of Pembroke and Montgomery, and also the preface to the reader signed by two players, former colleagues of William Shakspere. That the dedicatory epistle did not emanate from the mind of those men is proved by the fact alone that one-half of it is a direct translation of the preface to Plinius' "Natural History" dedicated to the Roman Emperor.

An enormous portrait, intended to represent the poet, is shown in the title of that Folio Edition. But the picture is not really a portrait, it is a mask. And one need but look straight at the expressionless, perfectly oval face, to see that it is nothing but a blind. Between chin and ear, where it closes on the face, one can see how it contrasts with, and stands out from, the flesh. Beneath the mask, however, is plainly to be seen the costume of a high Courtier, not that of a simple player or author.

Besides, the question forces itself upon us, how could the manager of a theatre, who had hitherto always been too eager to print pieces of a less high standard of excellency, let the masterpieces *Julius Cæsar*, *Macbeth*, *Anthony and Cleopatra*, *The Tempest*, etc., lie in his desk, unprinted?

What must surprise us almost more still is the fact that, in the plays published subsequently, allusions are made to events that did not occur till after the player's death, *i.e.*, after the year 1616. We would but mention the parallel between the fall of Chancellor Wolsey and that of Chancellor Bacon. All chronicles and historical

works state that at the fall of Wolsey, the Chancellor of King Henry the Eighth—an event which then was not a hundred years old—two gentlemen appeared, to demand from the mighty prelate the surrendering of the Great Seal, the sign of his dignity and high office. Sudden as was the fall of Wolsey, that of Francis Bacon, the Chancellor in the year 1621, was not less so. Once again the Great Seal was demanded, from the disgraced minister. The individuals, however, who, in *Henry the Eighth*, come to demand the Seal from the Chancellor, are not two in number, as stated in the history of Wolsey, but four, their names agreeing exactly with those of the four, who in 1621, demand the surrender of the Seal from Francis Bacon. How, I ask, could the actor William Shakspere know what was going to happen on May 1, 1621? He had been lying buried in the church at Stratford since 1616.

The only gap, however, in the historical Shakespeare plays, that between *Richard the Third* and *Henry the Eighth*, Francis Bacon filled up in the year 1622 with the only historical work bearing his name, viz., *The History of the Raigne of King Henry the Seventh.*

There is also a mystery attaching to the legal rights and conditions under which the plays were printed. As we know, the earlier prints are still looked upon as pirated. And yet one important fact directly contradicts this argument, namely, that, before its publication, each was duly and legally entered in the registers of Stationers' Company, so that pirated editions are extremely improbable, and could have had but a short existence. Besides, such registration could not possibly be effected for any other than the person who had a

rightful claim to the works, a right to which the actor William Shakspere never laid claim.

We must not forget, moreover, that the moment the name of "William Shakespeare" appeared, insinuations were constantly being made in literature, stamping the name as a pseudonym, representing the actor as "an upstart crow," adorned with others' feathers. Again, Thomas Nash, in the Preface to Greene's "Menaphon," says, the author of Hamlet was "one of the trade of Noverint, in which he was born," that is, a lawyer and the son of a lawyer.

VI

WHAT PART DOES RHYME PLAY IN THE SHAKESPEARE DRAMAS?

There are more "rhymes" in heaven and earth, ye scholars,
Than are dreamt of in "your philology."
"Hamlet" Variation.

A CHARACTERISTIC feature of the English poets, even of the earliest, is their predilection for rhyme. The popular old "Ballads" and "Songs" collected by Bishop Thomas Percy in three volumes—even the poetry dating still further back, compiled by Richard Wülker in his "Altenglisches Lesebuch" (Old-English Reading-Book)—clearly prove the truth of this statement.

As an instance we may quote the popular old ballad of "Jephtha's Daughter," the first stanza of which runs thus:

Have you not heard these many years ago,
Jephtha was judge of Israel?
He had one only daughter and no mo,
The which he loved passing well:
And, as by lott,
God wot,
It so came to pass,
As Gods will was,
That great wars there should be,
And none should be chosen chief but he.

Five similar stanzas follow just as rich in rhyme, the length of the lines varying from two to ten syllables, affording a delightful variety of rhythm, each ten verses, even the shortest of which (God wot) are rhymed, forming together one harmonious whole. A rhyme, such as "ago" and "mo" must not astonish the modern reader. It is an old rhyme and none the worse for that. "Mo" stands for "more," in which latter word the "r" is scarcely heard even to-day.

We have begun by quoting the above stanza, as it is directly connected with the names of Shakespeare and Bacon. Prince Hamlet (ii. 2) quotes it in reference to Polonius and his daughter Ophelia. Bacon, as we shall see, utilises the same stanza in a "curiously rhymed" little verse in his Essays.

As a second instance of the predilection for rhyme shown in English popular song, we have chosen the commencement of the ballad of "Robin Good-Fellow," who as "Puck" plays his part in *A Midsummer-Night's Dream*:

From Oberon, in fairye land,
The king of ghosts and shadows there,
Mad Robin I, at his command,
Am sent to viewe the night-sports here.
What revell rout
Is kept about,
In every corner where I go,
I will o'ersee,
And merry bee,
And make good sport, with ho, ho, ho!

The eleven stanzas of the poem, that follow, are just as rich in rhymes.

But this fondness of rhyme extended also to the

learned circles. Thus, for instance, a serious poem written in English by an anonymous author of the fourteenth or fifteenth century, concludes with eight prettily rhymed Latin verses :

Omnia terrena,
Per vices sunt aliena :
Nescio sunt cujus,
Mea nunc, cras hujus et hujus.
Dic, homo, quid speres,
Si mundo totus adheres;
Nulla tecum feres,
Licet tu solus haberes.

Here, two couplets are followed by four successive rhymes ; all the words are bi-syllabic.

An English " Virelai " shows similar rhymes. It is probably from the pen of Chaucer, and is forty lines long. We here quote eight lines from the middle, which will suffice to show the abundance of rhymes :

Infortunate
Is soo my fate,
That (wote ye whate ?)
  Out of mesure
My life I hate :
Thus desperate,
In suche pore estate
  Do I endure.

The word " mesure' " (now mea'sure) resembles the French word in sound ; for the Normans introduced it from France. With the accent on the last syllable, it rhymes to the word " endure." " Whate " (our modern " what ") is wedded to five other rhymed verses, for in eight lines we discover no fewer than six rhymes on " ate," " whate " being one of them.

No wonder the delight in rhyming was shared by England's greatest poet, the author of the Shakespeare Plays. Both his epic poems "Venus and Adonis" and "Lucrece" abound with rhyme. Both are written in iambic verses of five feet, one in six-lined, the other in seven-lined stanzas. The "Sonnets," of course, also rhyme throughout.

But the desire to write in rhymed verse did not exhaust itself in these poems; it continued to exert its influence over Britain's greatest genius in his plays; and although the rhyme occurs more frequently in the comedies than in the tragedies, we all know how often even a tragic scene concludes with one or several couplets. We need only turn up any part in a play to find an abundance of such rhymed passages. In this respect Schiller may be said to have followed in the footsteps of the English poet, for he also is very fond of rhyming the concluding lines of a scene or act.

The desire to rhyme displays itself most strikingly and to the best advantage in the comedies, which afforded the poet every opportunity of utilising popular wit and rhyme. In evidence of our argument, we would quote the ludicrous verses uttered by Pyramus, the hero represented by the Athenian pedant, as he stabs himself:

Come, tears, confound;
Out, sword, and wound
The pap of Pyramus,
Ay, that left pap,
Where heart doth hop:
[*Stabs himself.*]
Thus die I, thus, thus, thus.
Now am I dead,
Now am I fled;

My soul is in the sky:
Tongue, lose thy light;
Moone, take thy flight:
[*Exit Moonshine.*]
Now die, die, die, die, die. [*Dies.*]

These are all pure rhymes, "pap-hop" being chosen on purpose on account of its extravagance, enhanced by the words being wedded to rhyme.

But not only to express the coarse jest of the artisan is the rhyme employed, it is also used in the most dashing conversational tone. We need but recall the scene in *Love's Labour's Lost* (ii. 2) in which Berowne (spelt "Biron" in modern editions) speaks to his beloved Rosaline of his love-sick heart. We hear the witty elegant courtier bartering word and rhyme with the maid of honour:

ROSALINE.
Alack, let it blood.

BEROWNE.
Would that do good?

ROSALINE.
My physic says ay.

BEROWNE.
Will you prick't with your eye?

ROSALINE.
No point, with my knife.

BEROWNE.
Now, God save thy life.

ROSALINE.
And yours from long living!

BEROWNE.
I cannot stay thanksgiving.

This is followed immediately by the ensuing dialogue between Berowne and the French courtier Boyet:

BEROWNE.
What's her name in the cap?

BOYET.
Rosaline, by good hap.

BEROWNE.
Is she wedded or no?

BOYET.
To her will, sir, or so.

BEROWNE.
You are welcome, sir: adieu.

BOYET.
Farewell to me, sir, and welcome to you.

[*Exit* BEROWNE.]

At times the poet's delight in rhyming is displayed in a series of homophone rhymes. When Oberon, king of the fairies, in *A Midsummer-Night's Dream*, drops the magic juice of the flower upon the eye-lids of sleeping Demetrius (iii. 2), we hear him utter eight verses all rhyming to the same sound:

Flower of this purple dye,
Hit with Cupid's archery,
Sink in apple of his eye!
When his love he doth espy,
Let her shine as gloriously,
As the Venus of the sky.
When thou wak'st, if she be by,
Beg of her for remedy.

This is translated by Schlegel (who omits the rhyme on "ein" in the seventh and eighth lines), thus:

Blume mit dem Purpurschein,
Die Kupidos Pfeile weihn,
Senk dich in sein Aug' hinein.
Wenn er sieht sein Liebchen fein,
Dass sie glorreich ihm erschein',
Wie Cyther' im Sternenreihn.—
Wachst du auf, wenn sie dabei,
Bitte, dass sie hilfreich sei.

The above verses resemble the love-poem to Rosalind in *As you like it*, iii. 2:

From the east to western Ind,
No jewel is like Rosalind.
Her worth being mounted on the wind,
Through all the world bears Rosalind.
All the pictures fairest lin'd
Are but black to Rosalind.
Let no face be kept in mind
But the face of Rosalind.

We would also refer the readers to the verses contained in the three caskets in *The Merchant of Venice*, which lines rhyme in the same manner.

But not only in verses written in stanza-form or in long rhyming lines of equal length does the poet display the delight he takes in rhyming, but also in short snatches, the charm of which is enhanced by the recurrence of internal rhymes.

We have noticed the telling effect produced by this manner of rhyme in lines of a serious character, for instance, in the words uttered by Claudio in *Measure for Measure*: "*I*, but to *die* and *go* we *know* not where, To *lie*. . . ."

Similar instances occur still more frequently in the comedies; thus in *Love's Labour's Lost* (iv. 1), the verses may be said to run in and out :

COSTARD.

By my *troth*, most pleasant: how *both* did *fit it!*

MARIA.

A mark marvellous well shot, for they *both* did *hit it.*

Hertzberg, omitting the rhyme on "troth," translates thus:

SCHAEDEL.

Potztausend, wie lustig, wie bei *beiden* es *blitzt.*

MARIA.

Famoser Schuss ins Schwarze! Wie bei *beiden* er *sitzt*!

The power of the two-syllabled rhyme in the original "fit it—hit it" far excels the one-syllabled rhyme in the German translation.

But what is the object, the reader may ask, in tracing all the various forms of rhyme in which the author of the Shakespeare Plays would appear to have indulged? The object, as we shall soon see, is to show that Bacon did exactly the same in his prose-writing, where his "curiously" concealed rhymes recur in exactly similar short snatches of verse;—that Bacon employs whole sets of rhymes on syllables of the same sound concealed in prose, and where we shall at times discover what can be nothing more nor less than the counterparts to Shakespeare rhymes and rhyming jests, such as the fellow-rhymes to "fit it—hit it."

But now let us return to the Plays.

Puck's words in *A Midsummer-Night's Dream* (iii. 2), when that imp is about to set out on Oberon's errand show a number of internal rhymes:

PUCK.

I *go*, I *go*, look how I *go*,—
Swifter than arrow from Tartar's *bow*!

But it is as likely as not, that the syllables "how"

and "arrow'" were meant to rhyme with "go-go-go-bow"; for we must remember that three hundred years ago, syllables and words rhymed, the sound of which has now become changed. In those days the word "how" was not pronounced as it is now, but more like an "O." The same may be said of the accentuation of words. In one of the old popular ballads which Ophelia sings in Hamlet, we find the word "window'," with the accent on the last syllable; in other ancient ballads "England'" rhymes with "hand," and we come across words which have retained their French accent, for instance: "battaile'" and "damsille'," with the accent on the final syllable.—Again: "I rede we ryde to Newe Castell'" ("The Battle of Otterbourne"). So that the modern reader must not be surpised to find passages in the Shakespeare Plays and in Bacon's rhymes containing words pronounced and accented in the above manner. The English language, spoken three hundred years ago, was not the same as that which we speak to-day.

What a delightful ring there is in the words with which Oberon disenchants Titania after the Ass' dream (iv. 1) in the often quoted Comedy:

OBERON.
Be as thou wast wont to *be*;
See as thou wast wont to *see* . . .

In Schlegel's translation:

OBERON.
Sei, als wäre nichts *geschehn*!
Sieh, wie du zuvor *gesehn*!

a great deal of the rhyme is lost, for, in the original the first and the last words of each verse rhyme with

each other and across, while the intervening words are repeated in the second line. After "Be" and after "See" there must be a pause; so that the original verses might be written in four lines, thus:

Be
As thou wast wont to *be*;
See
As thou wast wont to *see.*

In Bacon's prose-rhymes we shall also find instances of one-syllabled lines rhyming together or with others.

How many a reader has hitherto (like the author) allowed such instances of euphony and "thoughts that breathe and words that burn" or sparkle with wit, to escape his eye and ear when reading those Plays!

A passage about as rich in rhyme as that "*I*, but to *die*, and *go* we *know* not where" occurs, for instance, in the prose text of *The Comedy of Errors* (iii. 1):

DROMIO.
Faith, I saw it *not*; but I felt it *hot* in her *breath.*

Schlegel-Tieck and even Hertzberg do not appear to have noticed the rhymes; for they simply translate thus:

DROMIO.
Wahrhaftig, ich habe es nicht gesehen. Aber ich fühlte es heiss in ihrem Atem.

And yet the answer of the jovial attendant affords us a charming instance how the poet could toss about with rhymes, similarly as is the case in our Nursery Rhymes and Fables:

Faith,
I saw it *not*;
but I felt it *hot*
in her *breath.*

The metre is treated somewhat freely, and yet, or rather, therefore, it is so pleasing to the ear. In the same act another passage affords us an instance of rhymes occurring at the commencement and at the end of a line, and rhyming also to and fro from line to line :

DROMIO E.

Here's too much "out upon thee!" I pray thee let me *in*.

DROMIO S.

[*Within.*] Ay, when fowls have no feathers, and fish have no *fin*.

ANT. E.

Well, I'll brake *in* :—*go*, bor*row'* me a *crow*.

DROMIO E.

A *crow* without *feather*,—master, mean you *so* ?
For a fish without a *fin*, there's a fowl without a *feather* :
If a *crow* help us *in*, sirrah, we'll pluck a *crow* to*gether*.

ANT. E.

Go, get thee gone ; fetch me an iron *crow*.

BALTHASAR.

Have patience, sir ; *O*, let it not be *so* !

Not a few passages in the Plays afford ample proof that the author's ready wit was ever on the alert to ridicule the poetasters of his day, whose fond desire to rhyme led them beyond the limit of poetic art. Thus, in *Love's Labour's Lost*, during the festive entertainment towards the end of the play, the schoolmaster, Holofernes, for lack of a better rhyme to the Latin word "manus" (hand), does not hesitate to change "canis" (dog) to "canus," thus forcing the rhyme :

HOLOFERNES.

Great Hercules is presented by this *imp*
Whose club killed Cerberus, that three-headed *canus*;
And when he was a babe, a child, a *shrimp*,
Thus did he strangle serpents with his *manus*.

We find "can*us*" printed in the original editions! Hertzberg considered it his duty to correct the error, and wrote "can*is*." That is the way a German translator, who lacks the sense of humour to translate a comedy, corrects (!) the author of the Shakespeare Plays:

HOLOFERNES.

Den grossen Herkules agiert der *Knirps*,
Der Cerb'rus totschlug, den dreiköpf'gen *Canis*, (!)
Und noch als Säugling, Kind und kleiner *Stirps*
Die Schlangen so erwürgt mit seiner *Manus*. (!)

And, on the same festive occasion, the braggart Don Armado forces the droll rhyme "mighty" and "fight ye," which is even excelled in drollery by the more comic three-syllabled rhyme, "Ilion-Pavilion":

ARMADO.

The armipotent Mars, of lances the al*mighty*,
Gave Hector a gift, the heir of *Ilion*;
A man so breath'd, that certain he would *fight ye*.
From morn to night, out of his pa*vilion*.

Here the translation is better, though, instead of "lungenstark," the wrong word, "lanzenstark," is used:

ARMADO.

Der waffenmächt'ge Mars mit Speeren allge*waltig*
Gab Hektorn ein Geschenk, Junkherrn von *Ilion*;
So lanzenstark war er: er jagte ohne *Halt dich*
Vom Morgen bis zur Nacht vor seinem Pa*vilion*.

In Bacon's prose writings we shall find the counterparts even to these passages, in French.

And now let us consider what we understand by "concealed" rhymes in the Shakespeare Plays.

We have already given the reader a foretaste of this kind of concealed rhyme, namely in the profusely rhymed line, "*Faith*, I saw it *not*, but I felt it *hot* in her *breath*" (*Comedy of Errors*).

And there are numerous passages in the Shakespeare prose, where the rhymes suddenly flash upon the eye of the attentive reader, which had hitherto escaped notice.

The whole scene between Portia and her waiting-maid Nerissa in *The Merchant of Venice* (i. 2) is printed as prose, and yet it contains some most charmingly rhymed verses. Thus, for instance, when the mistress bewails her lot, that she is not free to choose *herself* a husband, she concludes her speech with the words:

Is it not hard, Nerissa, that I cannot choose one, nor refuse none?

Schlegel translates:

Ist es nicht hart, Nerissa, dass ich nicht einen wählen und auch keinen ausschlagen darf?

He evidently overheard the double rhyme at the conclusion of the speech altogether, namely:

I cannot *choose*
one,
nor re*fuse*
none.

A correct translation would be something after this style:

Ist es nicht hart, Nerissa, dass ich
nicht wählen *einen darf*,
und auch ver*neinen*
keinen darf.

The same is the case with the concluding words of that scene, which Portia addresses to Nerissa and the servant. In the Folio Edition of the year 1623—upon which, from now on, we base our researches altogether—the passage is printed in continuous lines as prose:

Come, Nerissa, sirra go before; whiles wee shut the gate upon one wooer, another knocks at the doore.

In reality, however, we have three concealed verses that rhyme:

Come Nerissa, sirra go be*fore*;
whiles wee shut the gate upon one *wooer*,
another knocks at the *doore*.

"Wooer" rhymes perfectly to "before" and "doore."

We must give Schlegel the credit of having reproduced two of the rhymed words:

Komm, Nerissa.—Geht voran, Bursch!—
Geht der alte Freiers*mann*,
Klopft bereits ein zweiter *an*;

but he missed the third.

And we would now draw attention to a few similar instances in *King Henry the Fourth, First Part*. When in Act ii. 4 Prince Henry says:

Prithee, let him alone, we shall have more anon,

we have a couplet printed in prose-form in the prose-text:

Prithee, let him *alone*,
we shall have more *anon*.

Schlegel translates without rhyme and rhythm thus :

Ich bitte dich, lass ihn nur, wir werden ihrer gleich noch mehr kriegen.

The following is probably a more correct translation :

Poines, stör' ihn nicht so *sehr*,
Bald werden's ihrer *mehr*.

Falstaff's speech is then suddenly interrupted by the loquacious Poines (that is how his name is spelt in the Folio Edition). The continuation of Falstaff's speech opens with a droll rhyme :

FALSTAFF.
Their Points being broken—

POINES.
Down fell their *Hose*.

FALSTAFF.
Began to give me ground ; but I followed *close* . . ."

All the passages hitherto quoted, however, are merely peculiarities of printing, and of but little import, in comparison to what we are now about to consider.

Every reader of Shakespeare is aware that the delicious story of "Queen Mab," so daintily told by Mercutio (*Romeo and Juliet*, i. 4), is written in verse-form. The modern reader has probably never seen it printed otherwise. There are forty-two verses in all. If, however, he were to turn up the Folio Edition of 1623, he would find a surprise awaiting him. The words are the same, there's no question about that, but they are printed throughout in prose :

(The Beginning of the Story of Queen Mab, as printed in the Folio Edition of 1623) :

O then I see Queene Mab hath beene with you : She is the Fairies Midwife, & she comes in shape no bigger then Agat-stone, on the forefinger of an Alderman, drawne with a teeme of little Atomies, over mens noses as they be asleepe, &c.

No interruption of the lines, no rhyme serve the reader or actor as an index. The poet expects his audience to detect the rhythm ; their ear must tell them : those are verses !

The trick which the Shakespeare Poet played us with unrhymed verses, he also repeats with rhymed lines of greater length than the foregoing.

Let us turn to the passage in which Bottom, the weaver (Zettel is a most unfortunate German rendering of Bottom), longs to play the part of the raging Hercules. In the Folio Edition the whole scene is printed in prose ; two words only are rendered prominent by being in italics instead of in Roman characters, like all the rest :

Bottom.

To the rest yet, my chiefe humor is for a tyrant. I could play *Ercles* rarely, or a part to teare a Cat in, to make all split the raging Rocks, and shivering shocks shall breake the locks of prison gates, and *Phibbus* carre shall shine from farre, and make and marre the foolish Fates. This was lofty. Now name the rest of the Players.

All modern editors have detected the droll verses abounding in rhymes concealed in prose, and they print accordingly :

The raging rocks
And shivering shocks
Shall break the locks
Of prison-gates ;

And Phibbus' car
Shall shine from far,
And make and mar
The foolish Fates.

(Tauchnitz Edition.)

Schlegel translates:

Der Felsen Schoss
Und toller Stoss
Zerbricht das Schloss
Der Kerkertür;
Und Phibbus' Karrn
Kommt angefahrn
Und macht erstarrn
Des stolzen Schicksals Zier.

The following is probably a better translation with purer rhymes, without deviating from the original any more than Schlegel did:

Der Felsen Schoss
Bricht Stoss auf Stoss
Die Schlösser los
Von Kerkernacht;
Und Phibbus' Kutsch'
Mit hellem Rutsch
Macht tot und futsch
Des Schicksals Macht.

Here again the poet knew perfectly well that he might rely upon the eye and ear of his actors; they would be sure to detect the verses. Not so the editor and translator of to-day, who would be disappointed if he depended upon his readers to detect hidden rhymes or verses in a prose work.

In *The Merry Wives of Windsor* (at the beginning of Act ii.) Falstaff's love-letter is printed in the same

manner in the early edition. It stands out from the rest by being printed in italics, and presents the following appearance:

Aske me no reason why I love you, for though Love use Reason for her precisian, hee admits him not for his Counsailour: you are not yong, no more am I: goe to then, there's simpathie: you are merry, so am I; ha, ha, then there's more simpathie: you love sacke, and so do I: would you desire better simpathie? Let it suffice thee (Mistris Page) at the least if the Love of Souldier can suffice, that I love thee: I will not say pitty me, 'tis not a Souldier-like phrase; but I say, love me:

By me, thine own true Knight, by day or night;
Or any kinde of light, with all his might,
For thee to fight. *John Falstaffe.*

(From the Folio Edition of 1623.)

The editors of to-day have noticed that where the shorter lines begin there the rhymed verses commence, and they accordingly print the final lines, thus:

Thine own true knight,
By day or night,
Or any kind of light,
With all his might
For thee to fight.
John Falstaff.

(From the Tauchnitz Edition.)

Tieck's translation of that letter runs thus:

Fordert keine Vernunftgründe von mir, warum ich euch liebe: denn wenngleich Liebe die Vernunft als Sittenrichterin braucht, wendet sie sich doch nicht an sie als ihre Ratgeberin. Ihr seid nicht jung; ich ebensowenig; wohlan denn, hier ist Sympathie. Ihr seid munter, das bin ich auch: haha! hier ist mehr Sympathie. Ihr liebt Sekt, ich auch: könnt ihr mehr Sympathie verlangen? Lass dir's genügen, Frau Page (wenn anders die Liebe eines Soldaten dir genügen kann), dass ich

dich liebe. Ich will nicht sagen, bedaure mich ; das ist keine soldatenhafte Phrase ; aber ich sage, liebe mich :

Der für dich ficht,
In Ritterpflicht,
Bei Tageslicht,
Und wenn's gebricht,
Nachts minder nicht.
John Falstaff.

All modern editors in England, however, and the translator Tieck, have overlooked the fact, that the whole of the first half of the letter and more is conceived in droll rhymes, although the outward form does not show it directly. The word "for" occurs at the end of the first break line, which corresponds exactly to the manner of speaking, the speaker often pausing a moment after the conjunction "for," in order to render more prominent that which is to follow. The word rhymes with the final syllable in "Counsailour'" (counsellor'). The word "Reason" forms a comic rhyme to "precisian" (modern editions print "physician"). Then "I" and "simpathie" rhyme three times. The rhymes in the old print are mostly distinguished by colons ; for the sign : is contained no fewer than six times in the first sentences. So that we might print the first sentences as rhymed verses in the following form :

Aske me no *reason* why I love you, *for*
though Love use *Reason*
for his pre*cisian*,
hee admits him not *for* his Counsai*lour'* :
you are not yong, no more am *I* :
goe to then, there's simpa*thie* :
you are merry, so am *I* :
ha, ha, then there's more simpa*thie* :
you love sacke, and so do *I* :
would you desire better simpa*thie* ?

Tieck would have done better to have translated the words (whether printed in prose or in verse form), thus :

Ob mit Vernunft, ich liebe, fragt mich *nicht*,
wenn sich Vernunft die *Liebe*
auch 'mal als Arzt ver*schriebe*,
hat sie's nicht gern doch, wenn als Rat sie *spricht* :
Ihr seid nicht jung, ich auch nicht, *sieh* ;
das ist doch wahrlich Sympa*thie* :
lustig Ihr, ich traurig *nie* :
haha, schon wieder Sympa*thie* :
Ihr liebt Sekt, ich auch und *wie* :
wünscht Ihr noch bessre Sympa*thie* ?

As Sir John Falstaff is so fond of writing letters with burlesque rhymes, the poet repeatedly puts short-rhymed sentences of that kind into his mouth. In proof of our argument, let us return to the great tavern scene in *Henry the Fourth*, in which Falstaff utters those pathetic words :

If then the Tree may be knowne by the Fruit, as the Fruit by the Tree, then peremptorily I speake it, there is Vertue in that Falstaffe. (From the Folio Edition of 1623.)

Schlegel translates :

Wenn denn der Baum an denn Früchten erkannt wird, wie die Frucht an dem Baume ; so muss — das behaupte ich zuversichtlich —Tugend in diesem Falstaff sein.

And all the while there are short-breathed snatches of rhymed verse in the original sentence :

If then the *Tree*
may *be*
known by the *Fruit*,
as the *Fruit*
by the *Tree*,
then peremptori*ly*
I speake it, there is Vertue in that Falstaffe.

The rhymed verses are followed by a Shakespeare line, which ends without rhyme. But before we condemn this apparently careless omission or strange manner of rhyming, let us recall the figure of the corpulent "knight" resembling a ball rather than anything human, and his asthmatic manner of fetching breath. In those short rhymes, following closely one upon the other, the poet would give the actor a hint, as it were, regarding the manner in which the part of Falstaff is to be spoken, and a conscientious actor will take the hint and profit by it, uttering the words and snatching breath between the lines, as indicated by the rhymes.

The instances, selected from the plays themselves, will, we hope, have made it clear to the reader what it is we understand by "concealed" verses and "concealed" rhymes. We have seen the same thing repeated in Bacon's prose works, but we shall see it carried still further, later on.

And now let us return to the Shakespeare Folio Edition of 1623.

The poems and the prose which preface the book furnish invaluable matter for our research work. And yet how few of the modern editions reproduce those parts! How few of our modern readers have the slightest notion even of the existence of those prefatory words!

We shall not here mention all the details of interest which the introduction contains; we choose at random the opening words of the preface headed "To the great Variety of Readers." This preface is signed by both the actors Iohn Heminge and Henrie Condell. But from what was said before, we know very well that Ben Jonson, the author of the dedicatory poem, was

really the editor of the Folio. He had requested the two former colleagues of the actor "William Shakspere," to lend their names to the joke, though neither of those worthies had written one word of the dedicatory epistle to the earls (imitated from the Latin preface to Plinius' Natural History), nor of the humorous preface to the reader. Wording and sentiment of that preface breathe the spirit that pervades the Shakespeare Plays themselves, and emanated either from the same mind that conceived the plays, or from the pen of his friend, that ingenious and humorous poet, Ben Jonson.

And so far, all editors have overlooked the fact that part of said preface also consists of "concealed" rhymes, which, in keeping with the whole tone and character of the preface, are humorous verses in burlesque rhyme.

These are the opening words :

> From the most able, to him that can but spell: There you are number'd. We had rather you were weighd. Especially, when the fate of all Bookes depends upon your capacities: and not of your heads alone, but of your purses. Well!
>
> (From the Folio Edition of 1623.)

Can any one read those lines without perceiving that they are purposely couched in a tone of derision? But no one has hitherto taken the trouble to notice how the words "number'd" and "weighd" are abbreviated. No one has pointed out that the added "Well!" to be spoken in a "parlando" tone, with point of exclamation, rhymes with "spell"; in other words, the readers have all of them overlooked the fact that we have before us a set of verses couched in merry rhyme, somewhat concealed by the word "able," opening the rhyme, with its old-fashioned burlesque

emphasis on the final syllable "abel'." Written in verse form, the lines would run thus :

From the most able (a*bel'*),
to him that can but *spell.*
There you are number'd. We *had*
rather you were *weighd.*
Especially, when the fate of all Bookes depends u*pon*
your capacities : and not of your heads a*lone*,
but of your purses. *Well!*

In German ;

Vom allerfähigsten *Mann*
Bis zu dem, der kaum lesen *kann* :
Nun seid ihr gezählt. Je*doch*
Gewogen wär' besser *noch.*
Ganz besonders wenn abhängig ist der Bücher *Los*
Von euerm Geist : und nicht euern Köpfen *bloss*,
Sondern von euern Börsen. Wohl*an* !

Thus then we have proved the occurrence of concealed verse and rhyme not only in the plays of various character (in *Romeo and Juliet*, in the historical plays and in the comedies), but also in the preface to the original edition, some of which were detected at once by others, and some overlooked until now.

But this is not the end of the mysteries indulged in by the great Shakespeare Author nor of the singularities presented by the original editions. And we must, again and again, emphasise the fact, that in connection with such research work as we have undertaken, we must go by the original editions only, the publishing of which was superintended by the poet himself and by Ben Jonson.

If we merely glance over the pages of the modern edition of "Shake-speares Sonnets," for instance, the

Tauchnitz Edition, known pretty well all over Germany, we are not likely to notice a gap anywhere in the poems. And yet something *is* left out. Every sonnet, as we know, has fourteen verses. Sonnet 126 has only twelve lines, and those that have only the Tauchnitz Edition to go by, might think the sonnet happens to have only twelve lines, and terminates with the full-stop after the twelfth line. If, however, they will consult the original edition of the "Sonnets" dated 1609, they will find that the 126th Sonnet shows this ending:

Her *Audite* (though delayd) answer'd must be,
And her *Quietus* is to render thee.
( )
( )

What else does, what else can, this mean but that the two last lines of the sonnet were suppressed by the author himself? The space left open between the brackets was to be filled in by hand, at the pleasure of whosoever felt inclined to supply the wanting lines.

This is, however, not the only instance in which the Shakespeare Author suppressed something intentionally. We shall now show another case in which two things occur simultaneously, namely, not only are the rhymed verses printed in the form of prose, but one line is also omitted. Modern editors have already noticed the first particular, but have overlooked the second.

We refer to the beginning of the third act in *The Merry Wives of Windsor*, in which Evans, the Welshman, sings the verses in his dialect. They are printed along with the prose, but are rendered prominent by italics:

To shallow Ruiers (Rivers?) to whose falls: melodious Birds sing Madrigalls: There will we make our Peds of Roses: and a thousand fragrant posies. To shallow: 'Mercy on mee, I have a great dispositions to cry. *Melodious birds sing Madrigalls: ———— When as I sat in Papilon: and a thousand vagram Posies. To shallow, &c.*

(From the Folio Edition of 1623.)

The words in italics are verses, and are now printed as such in modern editions. And yet the editors have all of them overlooked the fact that in the second stanza of the little song, where the long dash occurs, a line is omitted. We produce the lines in verse-form, indicating the omitted line by a long dash; and we would draw the reader's attention to the colon at the end of each rhymed line, a peculiarity which we have frequently had occasion to remark upon:

To shallow Rivers to whose falls:
melodious Birds sing Madrigalls:
There will we make our Peds of Roses:
and a thousand fragrant posies.
To shallow:
'Mercy on me, I have a great dispositions to cry.

Melodious birds sing Madrigalls:

———————————

When as I sat in Papilon:
and a thousand vagram Posies.
To shallow, &c.

Tieck translates:

Am stille Pach, zu tesse Fall
Ertönt der Vökel Matrikal,
Lass uns ein Pett von Rosen streun,
Und tausend würz'ge Plume fein, —
Am stille Pach, . . .
Ach Kott, ach Kott! ich pin sehr lustig zu weine! . . .

Ertönt der Vökel Matrikal . . .
An Wasserflüssen Papylon, — — —
Und tausend würz'ge Plume fein, — — —
Am stille . . .

We very much doubt whether this translation is really a correct one. Above, we read "fragrant posies," below, "vagram Posies": yet in both cases Tieck gives the same German rendering: "würz'ge Plume fein" (würzige Blumen fein). "Fragrant posies" are not the same thing as "vagram Posies." The word "vagram" (vagrom) is also used by modern authors with reference to this passage. They treat it as an early form of "vagrant." Even that would furnish a better meaning and sense than the one translation of both words by Tieck. "Fragrant posies" are "sweet-scented flowers," "vagrant posies" are "vagrant" *poems*. But, in selecting "vagram," the poet, evidently, did not intend to employ an old-fashioned form of that word, but purposely distorted the form, his object being to convey, by the sound of the word, the idea of the "vague room" (the unsettled space) which he had left in the second stanza of the song, where the long dash occurs.

But in whatsoever manner the words may be explained or translated, one thing is certainly proved hereby: the Shakespeare Author purposely suppressed a line, and probably the word "vagram" is intended to draw the reader's attention to the omission. A comic rhyme to "Papilon" is presumably suppressed.

But we not only discover that lines are omitted in the Shakespeare Plays, there is a passage where an attempt is made to replace one line by another: Another manner of mysterious concealment.

A scene in *What you will* (ii. 5) affords us evidence, moreover, that the English of those days were accustomed to that sort of thing. A letter has been played into the hands of the old dotard Malvolio, steward to Olivia. The letter is in the imitated hand-writing of the countess, his mistress. Malvolio reads:

Jove knows I love:
But who?
Lips do not move;
No man must know.

No man must know.—What follows? the numbers altered! — No man must know: — if this should be thee, Malvolio?

(From the Tauchnitz Edition.)

"Who" (pronounced with O-sound) rhymes with "know," so do "do" and "no." "Love" rhymes with "move" (pronounced with O-sound), and with "Jove." We merely mention the abundance of rhyme in this passage, without attributing further importance to it. But what is the object?—What does Malvolio do?—He wants to replace the final line by another with just the same number of syllables. He, in fact, proceeds to count them out on the fingers:

No — man — must — know
Mal — vo — li — o!

Schlegel translates:

Den Göttern ist's kund,
Ich liebe: doch wen?
Verschleuss dich, o Mund!
Nie darf ich's gestehn.

Nie darf ich's gestehn. — Was folgt weiter? Das Silbenmass verändert! Nie darf ich's gestehn. — Wenn du das wärst, Malvolio?

The idea conveyed is indeed an absolutely different one from that in the original! Not the metre it is that is to be changed, only one line (numbers) wants supplying of the same metre and *with the same rhyme.* And Schlegel entirely overlooked the fact that a goodly part of the comical is contained in the rhyme between "who," "know" and "Malvolio." The following translation strictly retaining rhyme and metre is probably a truer rendering of the original :

Ich lieb; doch wen
Und wo?
Darf's nicht gestehn,
Schweig' comme il faut.
Schweig' comme il faut! Wenn du das wärst,
Mal-vo-li-o!

Similar to the passages in the Shakespeare Plays, in which rhymed lines are omitted, or are to be replaced by other lines, there are others in which only the rhyming word is wanting, or is to be replaced by another word.

Let us begin by quoting a few instances of both these omissions from *A Midsummer-Night's Dream.*

Weaver Bottom had had an ass's head fixed on his head, and Titania has fallen in love with him in his transformed shape. When the charm is removed, and Bottom awakes, he reflects upon his dream, and tries to shape into rhyme and reason what he has been dreaming (Act iv. 1). And here in this case we must interpret "rhyme" in its literal sense, and seek the rhyme ourselves.

For the whole passage which depicts Bottom meditating upon his ass's dream is written in a certain rhythm, with rhymes flashing upon us, every now and

then, until finally Bottom expresses his intention to go and relate the matter to his friend Quince and get him to write a ballad of the dream.

Me-thought I was, and me-thought I had.

Thus we hear Bottom cogitating, but what he was, and what he had, that he cannot remember. In other words, he cannot hit upon the rhyme to the words he utters. That rhyme would have told him what he wanted to know:

Me-thought I was . . . an ass (says the rhyme).
Me-thought I had . . . an ass's head (says the rhyme).

We would, in the same sense hinted at by the poet, term such a rhyme "that hath no bottom," a bottomless rhyme. For, does not Bottom, after having decided to ask his friend Quince to write a ballad, say, at the close of the scene :

It shall be called Bottomes Dream, because it hath no bottome.

The play on the words "Zettel" (Bottom!) and "anzetteln," chosen by Schlegel, does but poor justice to the original. The ballad has no bottom, nor has the rhyme, for the time being: such is the idea conveyed by the English words.

And now, before concluding our discourse upon the predilection for rhyme evinced by the author of Shakespeare, we have still to consider the strangest sort of rhyme contained in those plays, namely, that in which the actual rhyme is substituted by a word that does not rhyme. We might call it a vexing-rhyme.

A clear instance of a vexing-rhyme is contained in the comedies, but the tragedies furnish a still better example.

At the close of the comic performance of "Pyramus and Thisbe" in *A Midsummer-Night's Dream*, four stanzas are introduced, each consisting of twelve rhymed verses; so that we should expect twenty-four couplets, or forty-eight rhymed words. But such is not the case. There are only twenty-three couplets, representing forty-six rhymed words in all; for in the very passage in which Thisbe bewails the death of her Pyramus one rhyme is omitted;

THISBE.

Asleep, my love?
What, dead, my dove?
O Pyramus, arise!
Speak, speak. Quite dumb?
Dead, dead? A tomb
Must cover thy sweet eyes.
These lily *lips*,
This cherry *nose*,
These yellow cowslip cheeks,
Are gone, are gone:
Lovers make moan:
His eyes were green as leeks.

(From the Tauchnitz Edition.)

Schlegel translates:

THISBE.

Schläfst du, mein Kind
Steh auf geschwind!
Wie, Täubchen, bist du tot?
O sprich! o sprich!
O rege dich!
Ach! tot ist er! o Not!
Dein Lilienmund,
Dein Auge rund,
Wie Schnittlauch frisch und grün,

Dein Kirschennas',
Dein' Wangen blass,
Die wie ein Goldlack blühn . . .

In the translation, the rhyme runs on smoothly throughout; not so, in the original; for the seventh and the eighth lines, which should also rhyme, terminate with the words "lips" and "nose" respectively. The author, evidently, wanted the actor to pause after the word "cherry," and thus lead the audience to expect a rhyme to "lips"; instead of which, to the delight of the public, who knew perfectly well by the rhyme what word ought to follow, out comes the unrhymed word "nose." What rhyme it is that ought to follow, a native Englishman would be better able to decide than I am. I would merely suggest that "tip" might be taken as meaning the "tip of the nose." Might it perhaps have been "tips"? Probably a strong term was hinted at, insinuating something more popular three hundred years ago than it is now. But it would be preposterous to suggest the omission of the rhyme was due to accident. A man who has proved himself a master in the art of rhyming, and who had rhymed twenty-three couplets, would not be at a loss to rhyme the twenty-fourth.

Besides, another passage affords us the clearest evidence possible that the poet did indulge in jokes of this kind; I refer to one of the most serious passages in the most solemn tragedy our poet ever wrote, *Hamlet.*

After the murderous king (ii. 2) has been unmasked by the performance of the play within the play, Prince Hamlet, his mind verging on frenzy, calls out to his bosom friend Horatio the well-known verses:

HAMLET.

For thou dost know, O Damon *dear*,
This realm dismantled *was*
By Jove himself; and now reigns *here*
A very, very—pajock.
(From the Tauchnitz Edition.)

Whereupon Horatio says: "You might have rhymed."

"Dear and "here" do rhyme; the metre is clearly heard; at the end of the fourth line, Horatio (and every English ear) expects a rhyme to the final word of the second line: "was." That rhyme is "*ass*" and no other, but we hear the word "pajock" instead.

Hamlet has spoken in verses terminating in a vexing-rhyme, *i.e.*, in verses with the final word purposely altered. If we go to the bottom of the matter, *i.e.*, if we substitute the right word at the end of the final line, the verses would run thus:

For thou dost know, O Damon *dear*
This realm dismantled *was*
By Jove himself; and now reigns *here*
A very, very *ass*!

Schlegel's translation of these verses is indeed a failure:

HAMLET.

Denn dir, mein Damon ist bekannt
Dem Reiche ging zu Grund
Ein Jupiter; nun herrschet hier
Ein rechter, rechter—Affe (!)

HORATIO.

Ihr hättet reimen können.

For, since he leaves not only lines two and four, but also one and three, unrhymed, Horatio's clamouring for a rhyme is without motive. And yet how

easily Schlegel might have rhymed by simply altering one word, thus :

Denn dir, mein Damon, ist be*kannt*,
Dem Reiche ging zu *Grund*
Ein Jupiter ; nun herrscht im *Land*
Ein rechter, rechter—Affe.

In place of "ass," expected in the original, Horatio in the German translation, of course, imagines he hears "*Hund*" (hound, dog).

So much on the peculiarity of the rhymes in the Shakespeare Plays. We were bound to dwell upon them at some length, as we shall actually find, that, on comparison, the concealed Bacon-rhymes show a great affinity to every point in question. We shall then be posted, and need only refer back to matter with which we have become familiar.

VII

THE RHYMES IN FRANCIS BACON'S PSALMS

As long as Life doth last, I Hymns will sing.
FRANCIS BACON'S "Translation of
the 104th Psalm."

As we intend to speak of such of Bacon's rhymed verses as are signed with his name, we must, of course, begin with the poetry which he published in undisguised verse-form, with the "Psalms."

In December 1624, with the year 1625 printed on its title-page, *i.e.*, a year and a quarter before his death, Francis Bacon published "The Translation of Certain Psalms, into English Verse," and set his full name to the book. It is the only book of poems that bears his name, and contains no more than seven psalms consisting in all of only three hundred and twenty verses. The psalms selected by Bacon are Nos. 1, 12, 90, 104, 126, 137 and 149. The shortest (No. 126) consists of twenty, the longest (No. 104) of one hundred and twenty lines written in verse form. All the verses (with one single exception, as we shall see) are rhymed. One of the psalms is in four-lined, two are in eight-lined stanzas. Three of the psalms are written in the same form as the Shakespeare epic "Venus and Adonis," published in the year 1593, *i.e.*, in six-lined stanzas. One psalm rhymes from line to line and is written in heroic verse (like certain passages in the Shakespeare Plays).

And what is the quality of the verses written by that man, then sixty-four years old, and published under his name as his first attempt, as it were, at poetry?

They are verses with a poetic ring to them and such as only a man thoroughly versed in languages could have written; but, certainly, never could have been conceived by any one who had not written many, a great many verses before in his life.

The first thing that strikes us is the fact that they are all rhymed. Would it not have been the most natural thing for a man who had never had any practice in rhyming, to have translated the psalms into the form in which we are accustomed to see them, in blank verse? But if he must rhyme, would a man, who had had little or no practice at all in verse-writing and rhyming, not have at least preferred to write the seven poems in the same metre or in the same form of stanza? Bacon did not do so; as becomes an experienced poet, he chose for each psalm that form which suited it best.

We now offer the reader a few specimens:

Both Death and Life obey thy holy lore,
And visit in their turns, as they are sent.
A Thousand years with thee, they are no more
Than yesterday, which, e're it is, is spent;
Or as a Watch by night, that course doth keep,
And goes, and comes, unwares to them that sleep.

Thou carriest Man away as with a Tide;
Then down swim all his Thoughts, that mounted high;
Much like a mocking Dream, that will not bide,
But flies before the sight of waking Eye;
Or as the Grass, that cannot term obtain,
To see the Summer come about again.

Psalm xc., stanzas 2 and 3.

The passage in the Bible reads thus:

3. Thou turnest man to destruction; and sayest, Return, ye children of men. 4. For a thousand years in thy sight are but as yesterday when it is past, and as a watch in the night. 5. Thou carriest them away as with a flood; they are as a sleep: in the morning they are like grass which groweth up.

The "Summer," the "mocking Dream" are Bacon's own additions, and he seems to have had the following thought in his mind: The life of man is brief as the mocking dream of a Midsummer Night. Nor is the expression "term obtain" taken from the Bible; it is a purely legal term, And we vainly search the Hebrew psalm for the thought so beautifully expressed in the second verse of the second stanza:

Then down swim all his Thoughts, that mounted high.

The 104th Psalm begins thus:

Father and King of Powers, both high and low,
Whose sounding Fame all creatures serve to blow;
My Soul shall with the rest strike up thy praise,
And Carol of thy works, and wondrous ways.
But who can blaze thy beauties, Lord, aright?
They turn to brittle Beams of mortal sight.
Upon thy head thou wear'st a glorious Crown,
All set with Vertues, pollisht with Renown;
Thence round about a Silver Vail doth fall
Of Christal Light, Mother of Colours all.

The corresponding passage in the Bible is worded thus:

1. Bless the Lord, O my soul, O Lord my God, thou art very great; thou art clothed with honour and majesty. 2. Who covereth thyself with light as with a garment: who stretchest out the heavens like a curtain.

Any one, with an ear trained to the music of poetry, will at once detect the exquisite beauty, the richness and fulness of the poetic form in which Bacon has clothed the thoughts he added to the psalm. Naturally, the Hebrew poet had no idea of Christal Light being the "Mother of Colours all," a thought as beautifully expressed, as it is scientifically true. This is another of Bacon's additions.

The 126th Psalm glides along in the lightest metre:

> When God return'd us graciously
> Unto our Native Land,
> We seem'd as in a Dream to be,
> And in a Maze to stand.
>
> Psalm cxxvi., stanza 1.

Thus we have shown by three examples how the English psalmist clothes even these few poetic works in various forms, each suited to the matter dealt with.

But he was not contented to write final rhymes only; he did what none but a skilled poet can do; in many instances he introduced internal rhymes, just as in the Shakespeare Plays. The following are a few single lines in proof of our statement:

> For *why*? the Lord hath special *Eye* . . .
> And *sure*, the Word of God is *pure* and fine . . .
> One God thou *wert*, and *art*, and still shalt be . . .
> Frail *Man*, how *can* he stand before thy face . . .
> In that good *day* re*pay* it unto them . . .
> Whenas we *sate* all sad and deso*late*,
> By Baby*lon*, u*pon* the Rivers side . . .

Of course, each of these lines has also its terminal rhyme.

Another charming feature in the form in which the

psalms are written is the frequent employment of alliteration, a playful repetition of initial letters, also met with in the Shakespeare works. The final words of "The Passionate Pilgrime" (1599) are:

> These are certain signes, to know
> *F*aithful *f*riend *f*rom *f*lattering *f*oe.

In the Bacon psalms:

> As *F*lames of *F*ire his Anger they *ful*fil . . .
> The shady Trees along their *B*anks do *s*pring,
> In which the *B*irds do *b*uild, and *s*it and *s*ing.

What could be more charming than the delicious contradiction in the following dainty simile:

> The Moon, so constant in Inconstancy?

There is nothing of the kind in the Bible, but all the more in the plays; thus, for example, in the love-scene between Romeo and Juliet.

Another instance:

> The greater Navies look like Walking Woods.

The Bible says nothing about "walking Woods," but *Macbeth* does.

Over and over again, we come across the word "Will" written with a capital W. The word "Will" is constantly cropping up, and being put to ridicule, in English literature. This is the word played upon in the 136th Shakespeare sonnet (puns being made on will and Willy, William). Even the same rhyme which plays a principal part in that sonnet, the rhyme "Will"–"fulfil," occurs again in this very form in one of the psalms.

But that is not all! When, in the translation of the 90th Psalm, the metre of "Venus and Adonis" is

employed for the first time, suddenly the word "Stage" stands out prominently, although it is not contained in the Hebrew psalm.

Bacon's 90th Psalm begins thus:

> O Lord, thou art our Home, to whom we fly,
> And so hast always been from Age to Age.
> Before the Hills did intercept the Eye,
> Or that the Frame was up of Earthly Stage,
> One God thou wert, and art, and still shalt be;
> The Line of Time, it doth not measure thee.

In the Bible the words run thus:

> Lord, thou hast been our dwelling-place in all generations. 2. Before the mountains were brought forth, or ever thou hadst formed the earth and the world: even from everlasting to everlasting, thou art God.

The rhyme "from Age to Age" and "Earthly Stage" is an entirely new combination added by Bacon. The plain word "earth" becomes "Earthly Stage," a form almost identical with that of "Globe Stage" or "Globe Theatre," a word in almost every mouth in London.

And, lest it should be overlooked by the reader, Bacon introduces the word "Stage" again in rhyme, at the very end of the psalm. It is the same psalm in which he has interwoven the beautiful comparison between human life and the short dream of a Midsummer Night; and if we look more closely, we shall find many other perfectly Shakespearean sayings and similes.

Now, considering the instances brought forward in the foregoing, surely no one who knows anything of poetic art will maintain that such additions were made merely to fill up the verse, or secure a rhyme. Such

an idea would be flatly contradicted by the intrinsic worth, the sterling value, of those additions. For even when our poet wishes to be brief and yet adhere closely to the words of the original psalms, he is never at a loss for the right expression. Choosing again at random we take the passage as altered by Bacon:

Who sowes in Tears, shall reap in Joy.

And, although half the line is repeated, how much more powerful in effect than the words in the English, French, Latin, or German Bible, is the passage in the 137th Psalm in the brief, salient form in which Bacon clothes it:

Down with it, down with it, even to the ground!

No man, stammering verses for the first time in his life, could have penned such a line. The shifting accent on the repeated words, "Down with it!" produces the powerful effect. Every syllable tells:

Down with' it, down' with it'!

A similar effect is produced by shifting the accent on repeated words, in the stirring dialogue between Wrangel and Wallenstein (in Schiller's *Death of Wallenstein*, i. 5), in which the Swedish Colonel explains to the Duke that it is too late for him to return to the Emperor:

WRANGEL.

Vielleicht vor wenig Tagen noch. Heut' nicht' mehr.
— Seit der Sesin' gefangen sitzt, nicht mehr'.

But, as in many points the translations of the psalms have been shown to resemble the Shakespeare plays in beauty of poetic thought, and even more so in form, so we shall find that they do not lack those eccentricities with which we became familiar in the plays.

All the verses of the seven poems are rhymed; *in one place* only is the rhyme omitted, exactly as was the case in the plays, and a word is introduced evidently not the one which the author had in his mind. The omission occurs in the two final stanzas of the short 126th Psalm:

O Lord, turn our Captivity, (!)
As Winds that blow at South,
Do pour the Tides with violence (!?)
Back to the River's Mouth.

Who sowes in Tears, shall reap in Joy, (!)
The Lord doth so ordain;
So that his Seed be pure and good (!?)
His harvest shall be Gain.

In both stanzas the first and third lines do not rhyme, which are rhymed in the preceding stanzas. Bacon had evidently suppressed a word rhyming to "Captivity" (possibly "Privity"?), replacing it by the word "violence"; and another rhyming to "Joy" (possibly "coy"?), and leaving the reader to guess it.

The line, "So that his Seed be pure and good," ends on far too weak a word for a man of thought as Bacon was. The seed of the sower who penned that verse was "coy," was "purely" and "coyly" sown; "coyly" conveying pretty well the same idea as "curiously."

But a surprise of a different kind—a surprise similar to that we met with in the Shakespeare Plays and also in the preface to Shakespeare—is afforded us in the dedicatory epistle to the book. The slim little volume containing the Seven Psalms is dedicated to Bacon's young friend, the author of religious poems, George

Herbert. That dedication, printed in prose, opens with the words:

> To his Very Good Friend, Mr. George Herbert.
> The pains, that it pleased you to take, about some of my Writings, I cannot forget: which did put me in minde, to Dedicate to you this poor exercise of my Sickness.

Those words prove that George Herbert had assisted in editing or publishing some printed works, and that in token of gratitude Bacon had dedicated to him the translations of the psalms. On closer examination, however, we shall find that a colon, the sign we have so often met with in other passages, placed here after the word "forget," divides the whole sentence into two equal parts. To be brief, we have before us a rhythmical composition of four lines in heroic verse: "Forget" rhymes with "Dedicate"; the last word of the sentence "Sickness," which should rhyme with "about," does *not* rhyme with it.

Now, what "Sickness" could Bacon have been suffering from? Evidently from none attended with fever, nor scarcely from one that kept him in bed. Indeed, he had inherited his father's and his brother's chief ailment, one to which Francis Bacon himself had long been a victim, and which is very common among Englishmen to this day—"gout."

We found a vexing rhyme in *Hamlet*—here we have just such another, and we feel inclined to call out with Horatio: "You might have rhymed!" Let us then substitute the word "gout" for "Sickness" (as in *Hamlet* "ass" for "pajock"), and the four verses rhyme. The fact that in the first line a preposition, "about," takes the rhyme, need not distress us, for similar rhymes are of frequent occurrence in

the Shakespeare plays. With the suggested alteration, the opening sentence of the dedicatory words to the volume of psalms would run thus:

> The pains, that it pleased you to take, *about*
> some of my Writings, I cannot for*get*:
> which did put me in minde, to Dedi*cate*
> to you, this poor Exercise of my—*Gout* (Bacon's Sickness).

So that not only in the psalms dedicated to Marquis Fiatt (lost to us), but right here in the psalms openly written in verse-form, in the very first place that offered itself, concealed in the preface written in prose-form, we discover a verselet "curiously rhymed" in the very first sentence of the book.

Besides the psalms, two short poems discovered later are said to have been written by Bacon, and have lately been added to the complete edition of his works. One is cast in Alexandrines, the other in a mellifluous form of iambic verse, the lines varying from five to two feet. The first stanza of the second-named poem runs thus:

> The world's a bubble, and the life of man
> less than a span;
> In his conception wretched, from the womb
> so to the tomb.
> Curst from his cradle, and brought up to years
> with cares and fears.
> Who then to frail mortality shall trust,
> But limns the water, or but writes in dust.

"The world's a bubble"—whom does that not remind of certain passages in the Plays? "Frail"—the very word conjures up *Hamlet*. "But writes in dust"—who can help recalling the line in *Henry the Eighth*: "Their virtues we write in water?" I am

not aware of any passage in literature in which the nothingness of human life is expressed in terms of profounder sadness and in a sweeter tone.

The following, though in parts a somewhat free translation, retains the rhyme and metre of the original :

Die Welt ist Tand, des Menschenlebens Traum
bloss spannlang kaum ;
Vom Mutterschoss durch Elend rings umdroht
bis in den Tod.
Mit Sorgen wächst es auf von Kindesbein,
mit Furcht und Pein.
Wer drum der schwachen Sterblichkeit vertraut,
Schreibt nur in Staub, hat nur auf Sand gebaut.

VIII

FRANCIS BACON, THE ANECDOTIST

Et quod tentabat
Dicere, Versus erat.
Ovidii Tristia.

As the psalms afforded us convincing evidence of the poet in Bacon and of his mastery over poetic form, so must his "Apophthegmes," published at the same time, prove him to have been a man of bright humour and ready wit. And while the former testify to his ability to write serious rhyme, the latter, as we shall soon see, will prove him an adept at comic rhyme.

Francis Bacon published his "Apophthegmes New and Old," together with his psalms, shortly before Christmas 1624, with the year 1625 on the title-page; neither had ever heen printed before, and both bore his name in the title.

Bacon never for a moment thought it below his dignity to collect, edit and publish such things as apophthegmes and anecdotes, for, as we learn from the first sentence of the preface to the book: "JULIUS CÆSAR did write a Collection of Apophthegms, as appears in an epistle of Cicero." And, surely, what Julius Cæsar, his avowed favourite, had done, whose praises he sings over and over again, that our Francis

Bacon might also do. For, as the preface goes on to say:

> They are mucrones verborum, pointed speeches. They serve to be interlaced in continued speech. They serve to be recited upon occasion of themselves. They serve if you take out the kernel of them, and make them your own.

Weighty importance, however, attaches to the marginal note added to said preface by his secretary Rawley, as the editor of the later editions:

> This collection his Lp. made out of his Memory, without turning any Book.

In other words, Bacon was so familiar with those anecdotes, as to be able to dictate them one after the other to his clerk—a proof not only of the extraordinary memory of the man, but, above all, of the vein of humour he possessed. For, we must remember: the collection contains no fewer than 280 anecdotes! And Bacon relates them all, without the aid of a book! How often, before he had them written down, must Bacon have recounted these miniature stories with their humorous points, to the delight of his friends. This argument is fully borne out by his secretary Rawley, a regular guest when Bacon had his friends around him, who says in the short essay: "The Life of Francis Bacon," 1657: "His Meals were Refections of the Ear as well as of the Stomach, like the *Noctes Atticæ*" (that is the title of a book by Gellius, the great Roman essayist and recounter of anecdotes).

"And I have known some," Rawley continues, "of no mean Parts, that have professed to make use of their Note-Books, when they have risen from his

Table." For, he goes on to say, Bacon clothed every saying of another "in better Vestments and Apparel." Then follow the words :

> Et quod tentabam scribere, Versus erat
> (And what I attempted to write, turned to verse);

which Bacon might have said of himself.

We shall soon see that these words were indeed most suitably applied, for a number of the points to the anecdotes, yea, at times the whole anecdote, rhymed ; such rhymes were droll, frequently burlesque, but always artistic. And so Bacon recounted them in English and in French, to the delectation of his guests. No wonder that, on leaving the table, many of them were in a hurry to write down the rhymes, lest they should forget them. Some of those rhymes may have been made on the spur of the moment, but others are thought out so carefully, and are of so complicated a construction, that they cannot possibly have been the inspiration and result of a moment. The anecdotes, then, had been prepared by the recounter for the occasion, or were at least revised in that sense as to their rhymes, before the printed work was published.

Francis Bacon's table-talk must indeed have been brilliant and unique. The preface to the first edition of the Latin work, "Francisci Baconi Opera Omnia," published in Germany, also testifies to this fact. The first sentence in that preface contains a passage extracted from the letter of a German travelling in England, written at the time when Bacon had risen to the height of his glory. It says :

"Deum se testari, se in illo Europae angulo nullos

invenisse homines, nullos inquam sed profectò meras GRATIAS" ("God be his witness, that in that corner of Europe he had found no men, none I say, but real GRACES"). The word "angulo" is a play upon the word "Anglia" (England).

But now to the anecdotes themselves, to test the truth of Rawley's words and the statement of the German reporter.

The two speeches written in Greek letters, and the one we are about to quote, belong to the sentences which secretary Rawley had himself noted down, after assisting at one of the entertainments brightened by Bacon's wit. We begin with the following one, as it reveals to us the spirit that prevailed in Bacon, which spirit we shall consequently find prevalent in the apophthegms. Those taken down in Greek letters were of too precarious a kind, for Rawley to have ever risked having them printed (they were not published until the complete edition of the nineteenth century appeared). But the speech of which we are about to treat, Rawley caused to be added in the seventeenth century to a new edition of the "Bacon Anecdotes," Here it is:

He said he had feeding swans and breeding swans; but for malice, he thanked God, he neither fed it nor bred it.

The whole is cast in pleasing rhymes, and might be written in the following form of verses:

He *said*
he *had*
feeding swans
and *breeding swans;*
but for malice, he thanked God, he neither *fed it*
nor *bred it.*

Two lines of one metrical foot, then two lines of two feet—one long line of five feet, concluding with a line of one foot. They all rhyme, the first being a one-syllabled, the second a three-syllabled, the third a two-syllabled rhyme. The two final lines furnish a counterpart to the manner of rhyming noticeable in the melancholy poem, "The world's a bubble." The two-worded rhyme "fed it"–"bred it" challenges comparison with the well-known "fit it"–"hit it" from *Love's Labour's Lost.* Those that prefer to do so, may treat the whole as consisting of two Shakespearean long lines interspersed with abundant internal rhymes, such as we repeatedly meet with in the plays :

> He *said* he *had feeding swans* and *breeding swans* ;
> But for malice, he thanked God, he neither *fed it*
> nor *bred it.*

And now to the anecdotes which Bacon himself dictated to his clerk and had printed in 1624/1625, with his name to them, They must, of course, have originated long before that ; they were words of wit and humour with which he had already delighted the guests at his table, when he was still at the height of his reputation as chancellor. Rawley tells us so, and we may take his word for it.

Now, these "Apophthegmes" were printed in prose throughout, as we already saw in the simile of the swans. Yet many, even most of them, betray rhythm and rhyme. At times the rhyme does not flash out till the end, when the point comes. And then the author is very fond of concluding with a short rhyme, as here with "neither *fed it* nor *bred it.*" Or else the

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rhymes appear in the middle, or they set in simultaneously with the question and answer of the persons introduced. Some of the anecdotes, however, are rhymed throughout.

It may fairly be said that most of the rhymes and rhythms we meet with are perfect in every respect; at times, they are burlesque; but that depends upon the subject, and is entirely in keeping with the character of a ready-witted poet and anecdotist. At times the middle syllable of a word is made to rhyme; this was and is not only allowed in the comic literature of England, but is considered as enhancing the comicality. We would only remind the reader of a poem of the seventeenth century, in which the first syllables of the word "Hannibal" are separated from the final one, to rhyme in the most ridiculous manner with "Cannæ."

> Full fatal to the Romans was
> The Carthaginian *Hanni-*
> bal; him I mean, who gave them such
> A devilish thump at *Cannae.*
>
> From the poem "St. George for England."

Another poem of a similar comic character is contained in Canning's "Anti-Jacobin" (1797):

> Here doom'd to starve on water *gru-*
> -el, never shall I see the *U-*
> -niversity of Gottingen!

This digression is merely to show that the English are quite right in appreciating good comic rhyme.

Now let us turn to Bacon's "Apophthegms" of the year 1625.

In one of the anecdotes a comparison is made between prose-writers and poets:

Mr. Savill was asked by my lord of Essex his opinion touching poets; who answered my lord; He thought them the best writers, next to those that write prose.

The point shows a short rhyme:

next to *those*
that write *prose*.

Prose-writers thus ranked above poets; but the praise of the prose-writers is expressed in poetic form, *i.e.*, in a rhyme.

Antalcidas, when an Athenian said to him; Ye Spartans are unlearned; said again; True, for we have learned no evil nor vice of you.

In the first part of this sentence a few rhymes may be detected; but the humorous reply of the Spartan (printed in italics in the original) again is in flowing rhythm and rhyme:

True,
for we have learn'd no evil nor vice of *you*.

Or we might write it thus:

True, for we have learn'd no evil nor vice of *you*.

This is a sort of what in "The Arte of English Poesy" Puttenham calls "Echo sound."

Michael Angelo, the famous painter, painting in the Pope's chapel the portraiture of hell and damned souls, made one of the damned souls so like a Cardinal that was his enemy, as everybody at first sight knew it. Whereupon the Cardinal complained to Pope Clement, desiring it might be defaced; Who said to him, Why, you know very well, I have power to deliver a soul out of purgatory, but not out of hell.

The answer of the Pope Bacon again puts into rhymed verse, the rhyme beginning with the very first word spoken, on "Why":

desiring it might be defaced; Who said to him, *Why*,
you know very *well*,
I have pow'r to deliver a soul out of purgato*ry*,
but not out of *hell*.

In rhythm and rhyme this point resembles the poem "The world's a bubble," iambic verses of five feet alternating with those of two feet, only here in this case a long line rhymes to a long line, a short line to a short line. After each rhyme there is a comma, indicating the pause.

Ethelwold, Bishop of Winchester, in a famine, sold all the rich vessels and ornaments of the Church, to relieve the poor with bread; and said, There was no reason that the dead temples of God should be sumptuously furnished, and the living temples suffer penury.

The comparison reminds us of the passage in *Hamlet*, in which the body is called the "temple" of the soul. These beautiful words are rhymed throughout. Translated into verse, they would run thus:

Ethel*wold*,
Bishop of Winchester, in a famine, *sold*,
all the rich vessels and ornaments of the Church,
to relieve the poor with *bread*; and *said*,
There was no reason that the *dead*
temples of God should *be* sumptuous*ly*
furnish*ed'*,
and the living temples suffer penu*ry*.

Bacon at once follows up the name of the worthy Bishop with a rhyme, succeeded by lines of perfect rhythm, embellished with internal and final rhymes: "bread–said–dead–furnished'" (this final syllable is frequently emphasised in the Plays); on the other hand: "be–sumptuously–penury." The poetic form given

to this anecdote and to the maxim sprung from the depth of a noble prelate's heart, agrees in every respect with the Shakespearean form and that of the psalms. True, the adjective "dead" is separated from the noun "temples," but for that there is good reason, the leading thought being based upon the contrast between the "dead" and the "living."

The Lacedaemonians were besieged by the Athenians in the Fort of Peile; which was won, and some slain and some taken. There was one said to one of them that was taken, by way of scorn, Were not they brave men, that lost their lives at the Fort of Peile? He answered, Certainly a Persian arrow is much to be set by, if it can choose out a brave man.

All we need do is to pronounce the word "taken" as it is so frequently written, even to this day: "ta'en," and every line rhymes from "won" to the end:

The Lacedaemonians were besieged by the Athenians at
the Fort of Peile;
which was *won*,
and some *slain*
and some *ta'en*.
There was *one* said to *one* of them that was *ta'en*,
by way of scorn, Were not they brave *men*
that lost their lives at the Fort of Peile?
He answer'd, Certain*ly*
a Persian arrow is much to be set *by*,
if it *can*
choose out a brave *man*.

Here we have a long introductory line, followed by the splendid description in three short lines of the quick capture of the fort: "which was won, and some slain and some ta'en." "Won" rhymes twice to the internal rhyme "one"; then follow the rhymes "slain–ta'en–

ta'en–men," finally "ly–by, can–man." The rhymes of the point follow close upon one another without a break.

The whole event and the scorn of the Lacedaemonian could never have been described in verses of uniform length, so vividly as in Bacon's masterly manner of varying the length of the lines.

Bishop Latimer said, in a sermon at court; That he heard great speech that the King was poor and many ways were propounded to make him rich: For his part he had thought of one way, which was, that they should help the King to some good office, for all his officers were rich.

These words the Bishop aimed at English functionaryism, whose grasping, covetous spirit he would scourge. The actual words of the speech (beginning in this case with "That he heard"), as always in the "Apophthegmes," are printed in italics. Nor is the colon omitted, but is, as we have so often seen, so set as to divide the sentence into two halves, where the principal rhyme is heard. The manner of rhyming is somewhat burlesque. The quadruple rhyme "speech–rich–which–rich," runs like a red tape through the whole poem. Lines 1, 2, 3 and lines 4, 5, 6 may be treated as constituting two long lines, "mer–ser–were" then appearing as internal rhymes. Translated into verses, the lines would run thus:

Bishop Lati*mer*
said, in a *ser-*
mon at court; That he heard great *speech*
that the King was poor (rhyme ?)
and many ways *were*
propounded to make him *rich:*

For his part he had thought of one way, *which*
was, that they *should*
help the King to some *good*
office, for all his officers were *rich.*

Bias being asked: How a man should order his life? answered; As if a man should live long, or die quickly?

The answer darts forth like a double flash of lightning in short rhymes:

answered; As *if* (*)
a man should *live*
long, or *die*
quick*ly.*

Mendoza that was vice-roy of Peru, was wont to say; That the government of Peru was the best place that the King of Spain gave, save that it was somewhat too near Madrid.

The moment the words of the answer are quoted, and from where in the original they are printed in italics, the rhyme again sets in:

That the government of Pe*ru*
was the best *place*
that the King of Spain *gave*
save that *it* was somewhat *too* near Ma*drid.*

"*Was* the best *place*,"—a short echo-rhyme; the form in which one line ends on "gave," the next beginning with the rhyming-word "save," is a sort of what Puttenham calls "Redouble" or "Anadisplosis." Then we have the droll rhyme "it–Madrid," if not even the double syllabled rhyme "that–it–Madrid."

* "If" forms a perfect rhyme to "live"; for the "f" in "if" had the same sound as the "f" in "of," followed by a vowel (iv, ov), just like the original "f" in "gifan" (to give), whence the word "if" is derived.

In Flanders by accident a Flemish tiler fell from the top of a house upon a Spaniard, and killed him, though he escaped himself. The next of the blood prosecuted with great violence against the tiler. And when he was offered pecuniary recompence, nothing would serve him but lex talionis. Whereupon the judge said to him ; That if he did urge that kind of sentence, it must be, that he should go up to the top of the house, and thence fall down upon the tiler.

The Judge's answer (printed in italics) abounds in rhymes and wit :

That if he did urge that kind of sen*tence*,
It must *be*, that *he* should go *up* to the *top* of the house, and *thence*—fall down upon the tiler.

"Thence" rhymes with "sentence," while in the long line, with its stair-like internal rhymes, one can actually hear the Spaniard ascending the stairs, to tumble down suddenly, in an unrhymed final line :

That if he did urge that kind of sen*tence*,
of the house, and *thence*
to the *top*
should go *up*
that *he*
It must *be*
Fall down upon the tiler.

It would be pedantic to find fault with the comic rhyme "up" to "top," or with the accent which is of course on the last syllable of sente'nce" ; in fact who knows but what in Bacon's time, such words derived and adopted from the French had the accent on the last syllable? In comic rhyme it is permissible even to this day. Moreover, such an anecdote must be counted among the humorous stories. It were well, for many a judge if he always combined such presence of mind

with ready wit, as the judge described by the lawyer Bacon.

The final lines of the first scene in "*Love's Labour's Lost*" abound similarly with internal rhymes, and yet the rhyme at the very end is omitted; the Clown Costard utters the words:

Welcome the sour cup of prosperity! Affliction may one day smile again; and till then, Sit thee down, sorrow!

In the play, the sentences are printed in prose, though in reality, they are rhymed similarly to the rhymes in that Anecdote; only in this case the movement is downwards:

Welcome the sour cup of prosperi*ty*!
Affliction *may*
one *day*
smile *again;*
and till *then,*
Sit *thee*
down, sorrow!

Wherever superstition and prophecy are touched upon, (later on we shall quote more detailed instances), Bacon, true to the childlike belief, introduces rhyme, even though it be in the middle of a sentence, and nothing else rhyme in the anecdote; thus, for instance, in the little story about Pope Julius and one of his protégés:

That *he* had found by astrol*ogy* that it was the youth's dest*iny* to *be* a *great* pre*late.*

Similarly in the scene between "two noblemen" quizzing each other:

Well, I and *you,* against any *two* of them.

And now back again to the longer chains of rhymes.

After the defeat of Cyrus the younger, Falinus was sent by the King to the Grecians, (who had for their part rather victory than otherwise) to command them to yield their arms. Which when it was denied, Falinus said to Clearchus; Well then, the King lets you know, that if you remove from the place where you are now encamped, it is war: if you stay, it is truce. What shall I say you will do? Clearchus answered, It pleaseth us as it pleaseth the King. How is that? saith Falinus. Saith Clearchus, If we remove, war: if we stay, truce. And so would not disclose his purpose.

The rhyme sets in, the moment question and answer begin:

Well then, the King lets you *know*,
That if you remove from the place where you *are*
now encamp'd, it is *war:*
If you *stay*, it is truce. What shall I *say* you will *do?*
Clearchus answer'd, It pleaseth *us*
as it pleaseth the King.
How is that? saith Falinus. Saith Clear*chus*,
If we remove, *war:* if we *stay*, truce. And *so*
would not dis*close*
his pur*pose.*

The principal rhyme, which runs through the whole, is "know–do–so"; "do," of course, rhymed both to words of O- and of U-sounds, and there are instances of "do" being pronounced more like o than u. Lines two and three show the same form and disposition of verse as "The world's a bubble." In the fourth line we have the internal rhymes "stay–say." Then the same rhyming words as we heard before, "war" and "stay" are repeated, in a long line, as internal rhymes to "are," "war," "stay," "say" above. A short final rhyme concludes the verses.

Hiero visited by Pythagoras, asked him ; Of what condition he was ? Pythagoras answered ; Sir, I know you have been at the Olympian games. Yes, saith Hiero. Thither (saith Pythagoras) some come to win the prizes. Some come to sell their merchandize, because it is a kind of mart of all Greece. Some come to meet their friends, and make merry, because of the great confluence of all sorts. Others come only to look on. I am one of them that come to look on. Meaning it of philosophy, and the contemplative life.

This long anecdote with its extremely fine point is again rhymed throughout. It opens with rhymes slowly following one upon the other, until it bursts into a perfect carol of rhymes (and no wonder, for the subject in question are Plays, performances on the Stage!), finally to conclude (for these are "curiously rhymed" verses) with a prosaic remark, suddenly checking, obliterating, as it were, the poet's intense delight in rhyming. The final remark is printed in Roman characters, the speech, the address, itself is in italics. While the opening lines only contain the rhymes "Pythagoras–was," "know–Hiero," the verses fairly burst into rhyme at the word "Thither":

Thither (saith Pythagoras) *come some*
to win the *prizes*.
Some come
to sell the merchan*dize*,
because it *is* a kind of mart of all *Greece*.
Some come to *meet* their *friends*, and make *merry*,
because of the *great* confluence of all sorts: (of all *hurry?*)
Others *come* only to look *on*.
I am *one* of *them* that *come* to look *on*.

The repeated coupling and inverting of the words "some" and "come," producing the double rhyme "come–some, some–come," were sufficient to arrest our

attention. The rhymes "prizes–merchandize, is–Greece" are of a lighter kind, but none the less permissible in a humorous poem. There is almost a superabundance of rhyme in the four final verses. The meaningless term "of all sorts" so unsuited to Bacon's style of writing, sounds almost like a printer's error, the more so, since the ear has been led to expect a rhyme to the word "merry." Why not substitute "hurry," which in those days, did not signify haste alone, but "bustle" (noisy crowd)? From line to line we have the repeated rhymes "meet–great," "friends–confluence" and "merry–hurry"(?), the whole finishing up with a perfect volley of rhymes:

Others *come*
only to look *on*.
I am *one*
of *them*
that *come*
to look *on*.

May be the rhymes "come–them–come" sound somewhat old-fashioned, but they are none the worse for that, and as permissible as the perfect rhymes "on–one–on." Nor must we attribute it to accident that Bacon chose to pour forth such an abundance of rhyme in this anecdote in which the Philosopher treats of "Plays" for the stage.

The anecdote in which words are combined to recall the name of a well-known Play, is treated similarly. I mean the words "Much Ado."

The Turk made an expedition into Persia, and because of the strait jaws of the mountains of Armenia, the basha's consulted which way they should get in. Says a natural fool that stood

by; Here's much ado how you should get in; but I hear nobody take care how you should get out.

The verses open with the rhymes "because–jaws –basha's," the profusion of rhyme setting in with the answer of the natural fool:

Here's much *ado*
how *you*
should *get in;*
but I *hear*
nobody take *care*
how *you*
should *get out.*

Instead of a final rhyme, we are here confronted with the comic contrast: "how you should get *in*—how you should get *out.*"

But another "Much Ado Anecdote" is still more finely and more richly rhymed in the book.

Cineas was an excellent orator and statesman, and principal friend and counsellour to Pyrrhus; and falling in inward talk with him, and discerning the King's endless ambition, Pyrrhus opened himself to him; That he intended first a war upon Italy, and hoped to atchieve it. Cineas asked him; Sir, what will you do then? Then (saith he) we will attempt Sicily. Cineas said; Well, Sir, what then? Then (saith Pyrrhus) if the Gods favour us, we may conquer Africk and Carthage. What then, Sir? saith Cineas. Nay then (saith Pyrrhus) we may take our rest, and sacrifice and feast every day, and make merry with our friends. Alas, Sir, (said Cineas) may we not do so now, without all this ado?

Surely it is not by accident in this case either, that an anecdote told of a great orator, statesman and friend of a king, all of which Francis Bacon was, should be so profusely rhymed. The manner in which the wise

counsellor inveigles the bellicose spirit of the ambitious king by clever questioning, is indeed a masterpiece. First, he demurely asks the question, as if to betray curiosity, which, each time it is repeated, he asks in an accelerated tone and abbreviated form, until it is reduced to the words "What then, Sir?" the whole concluding with a gentle admonition to the king, disguised in the form of a drastic jest. The verses set in, the moment the questioning and answering begin :

Pyrrhus opened himself to him ; That *he*
intended first a war upon Ita*ly*,
and hoped to atchieve it. Cineas
asked him ; Sir, what will you do then ? Then
(saith *he*)
we will attempt Sici*ly*.
Cineas said ; Well, Sir, what then ?
Then (saith Pyrr*hus*) if the Gods favour *us*, we *may*
conquer Africk and Carthage. What then, Sir ? saith
Cineas. *Nay*
then (saith Pyrrhus) we *may* take our *rest*, and
sacrifice and *feast* every *day*,
and make merry with our friends. *Alas*,
Sir, (said Cine*as*),
may we not do so *now*,
without all this a*do ?*

But we cannot too often remind the reader, that these verses are "curiously" (secretly, cautiously) rhymed. No smooth, evenly flowing metre, no set form of stanza could express that which a poet and rhetorician of the first water, if not the greatest that ever lived or breathed, here recounts in an easy, off-hand manner. He begins by little more than suggesting a rhyme of a light kind here and there, till the pathetic words of the vain king set in : "Then

(saith Pyrrhus) if the Gods favour us," and the questions of the statesman becoming shorter, lead up to the "Nay," expressing astonishment, terminating in a long line rhyming to the previous and following ones. Then follow the still more pathetic words of Pyrrhus with their profuse rhyme. (N.B. "rest–feast" is as perfect a rhyme as "beast–rest," etc., in the Plays.) Finally the sorrowful "Alas," uttered by "Cineas," followed up by that serio-comic question terminating the dialogue. I need scarcely mention that "now–ado" constitute a perfect rhyme; besides these, "do" and "so" play a part in rhyming with "now."

. . . . . .

In his "Discoveries," when speaking of the great orators, Ben Jonson names Francis Bacon as the greatest. These are the very words he uses:

> Yet there happen'd in my time one noble Speaker, who was full of gravity in his speaking. His Language (where he could spare, or pass by a Jest) was nobly censorious. No man ever spake more neatly, more prestly, more weightily, or suffer'd less emptiness, less idleness, in what he utter'd. No Member of his Speech, but consisted of his own Graces. His Hearers could not cough, or look aside from him, without loss. He commanded where he spoke; and had his Judges angry and pleased at his Devotion. No Man had their Affections more in his power. The fear of every Man that heard him, was, lest be should make an end.

If Bacon's speeches in Parliament called forth such eulogy, how much more must that man have earned praise for his words of brilliant wit and sparkling humour, for his table-talk cast into the golden mould of perfect rhetoric, with which he delighted his guests. We may be sure, not one eye but followed his every

gesture, not one sound disturbed the flow of his speech, when he launched out into his eloquent phrases, abounding with witticisms flashing and bursting forth like fireworks upon the delighted audience.

Doubtless, many a great political word is spoken at the tables of our leading statesmen of to-day, and at their clubs, but I question whether the general conversation on those occasions will compare with the "Table-talk" in which the former Lord High Chancellor of England indulged; for we know, from what secretary Rawley tells us, that the most serious topics alternated with stories of humour and wit. But, once the spirit of joviality had broken loose, there was none (and there is no one to-day) could vie with our host. And for a good reason too! For was it not "Shakespeare" himself relating and improvising his stories, "Shakespeare," the author of Falstaff, the poet whose plays still so delight us, as if they had been written in our own day!

. . . . . .

But to return to our table-talk, to our anecdotes.

We have already discovered many passages in Bacon's works resembling, both in spirit and form, thoughts expressed in the Plays; one feature, however, still remains to be mentioned, which must be counted among the most characteristic, as it is common both to the "Apophthegmes" and to the Plays; we refer to the evaded rhymes.

The whole will be made clear to us by the anecdote we have chosen to begin with, as it contains a hint as to how we must set to work.

Fabricius, in conference with Pyrrhus, was tempted to revolt to him; Pyrrhus telling him, that he should be partner of his

fortunes, and second person to him. But Fabricius answered, in a scorn, to such a motion; Sir, that would not be good for yourself: for if the Epirotes once knew me, they will rather desire to be governed by me than by you.

At the first glance, these sentences appear almost void of rhyme. But if we consider the strange expression, that he should be "second person to him" (and every word Bacon utters has its meaning or double meaning), and interpret it in its grammatical sense, *i.e.*, set Fabricius as the second person to Pyrrhus, which means let him speak in the second person, *i.e.*, "thou," we obtain the following witty answer in rhyme:

Sir, that *would* not be *good* for *thee*:
for if the *Epir*otes once knew *me*,
they will rather de*sire* to be govern'd by *me*
than by *thee*.

Here we have four final rhymes playfully bandying the words "me" and "thee." The first line with the internal rhyme "would–good." Then there is an interchange of rhyme between the second and third lines (in the same part of the verse) through the internal rhyme "pir" and "sire." The point darts forth like an arrow. We may, also, emphasise "be" in the first and third lines.

One of the jokes is put into the mouth of Sir Walter Raleigh, but probably it was Bacon who cast the form of rhyme best suited to it.

Sir Walter Ralegh was wont to say of the ladies of Queen Elizabeth's privy-chamber and bed-chamber; That they were like witches; they could do hurt, but they could do no good.

The anecdote was evidently told in rhyme; but the long line sets us thinking:

Sir Walter Ra*legh'*
was wont to *say*
of the ladies of Queen Elizabeth's privy-chamber and
bed-chamber;
That they were like witches; they *could*
do hurt, but they *could* do no *good.*

Must we not presume that a then current word with a more salient point coined on the ladies in attendance upon the Queen has here been carefully suppressed? Surely the ladies described as but little amiable, in attendance at a Royal Court so addicted to witticisms and where each had a nick-name, were known by some pet name that rhymed to "say" or to "witches."

In the short account of the torture suffered by King Edward II., there is a passage which most decidedly calls for a slight change of metre and rhyme.

When King Edward the Second was amongst his torturers, who hurried him to and fro, that no man should know where he was, they set him down upon a bank: and one time, the more to disguise his face, shaved him, and washed him with cold water of a ditch by: The King said; Well, yet I will have warm water for my beard. And so shed abundance of tears.

The excellent form and the style of this deeply serious anecdote correspond to those of the tragedy of *Edward the Second*, written in genuine Shakespeare-tone. The line "*who* hurried him *to* and *fro*, that *no* man should *know*," describing the manner in which the wretched king is driven to and fro, with its five doleful O-sounds expressive of pain, is tremendously powerful and effective. We need only turn to the scene (v. 3) in the drama bearing Marlowe's name,

to find that there the same O-sound plays a leading part. We refer to the O!-cries of the martyred king.

We may, however, rest assured that the prose form in which the anecdote is now printed in the Collection of Apophthegms is not that in which it was originally written. I am convinced that the following comes nearer the form and wording of the original :

When King Edward the Second *was*
amongst his tortu*rers'*,
who hurried him *to* and *fro*,
that *no* man should *know* where he *was*,
they set him down upon a *bank*:
and one time, the more to disguise his *face*,
shav'd him and wash'd him with water that *stank*: (!)
The King said; Well, yet I will have warm water for
my *hairs*. (!)
And so shed abundance of *tears*.

The final word "tears" must rhyme with the final syllable of the word "torturers'" above, and probably also with the substitute for "beard," *i.e.*, "hairs" in the last line but one. The original rhyming words "with water that stank," were evidently suppressed by Bacon, as sounding too vulgar, and were substituted by "with cold water of a ditch by." The colon after "bank" and the corresponding one after "by" clearly indicate that originally those words had rhymed. Thus we see rhymes between the final words to lines 1, 4, 6; to 5 and 7 and to 2, 8, 9. For the final rhyme to refer to a word very far back, is of frequent occurrence in English poems, and is even more common among later poets (Herbert, Cowley, and others). The rhymes "who–to–fro–no–know," following so close upon one another, are, as we said

before, highly characteristic as describing the torturers chasing the king to and fro.

Thus we might occupy ourselves with the English collection of Bacon's anecdotes for a long time still. But we have a further surprise in store for the reader regarding the humorist Bacon as a narrator of stories.

As a young man, Francis Bacon had for four years been *attaché* in France to the English Ambassador, Sir Amias Paulet. He had spent that time at Tours, Blois, Poitiers, and Paris, and spoke and wrote the language fluently. How often may it not have happened that visitors from across the channel dined at his table; who can say how often "Monsieur mon Fils," the French Ambassador, and his friends, were Bacon's guests? Naturally, he would make a point of delighting the ears of his foreign guests. But as they knew little or no English, he had to entertain them in French. Bacon had, accordingly, treated a large number of his anecdotes in the same manner in French, as in English, *i.e.*, he had set them to rhyme and rhythm, as is proved by the Original Translation of the "Apophthegmes."

In the year 1621, there had appeared a translation of the "Essays" (based upon the second English edition) by the Frenchman, J. Baudoüin. That translation, of course, either emanated from Bacon or was at least supervised by him. And though the third edition of the French Essays (based upon the third English edition), containing also the translations of the "Wisdom of the Ancients" and of the "Apophthegmes," did not appear till 1633, we may be sure that those translations (like the Latin ones printed still later) had originated under Bacon's hands. The

book in question is entitled "Les Oevvres Morales et Politiques de Messire François Bacon, Grand Chancelier d'Angleterre. De la Version de I. Baudoüin. A Paris. 1633."

In this book also many of the anecdotes are beautifully rhymed, and, doubtless, in that form, they did not fail to produce the wonted effect upon the guests present at Bacon's merry entertainments.

Before proceeding to give samples of the great English humorist's talent for rhyming in French verse, we would ask the reader kindly to remember that those witty rhymes were written before the time of Corneille, Racine, and Molière, that it was an Englishman who set himself the task of rhyming in French, and that the rhymed verses are not printed as such, but in modest prose-form, so that they do not claim to be classic works, though, from the humoristic point of view, they must be so termed. They are rhymes such as Bacon recited for the delectation of others, calculated chiefly to satisfy the ear (as every rhyme is) and not written for the eye (though, strange to say, the Frenchman of to-day attributes so much importance to the orthography of a rhyme). In most cases, the point also here flashes up in a short rhyme, and, as in the original, the rhyme does not set in until the questioning and answering begin.

Should any one, however, object to the varying length of the French verses, we would refer him to the poems by the great poet La Fontaine, author of the French Fables, and also to certain poems of Victor Hugo and others. Even La Fontaine affords many a sample of irregular grouping of the rhymes. And the very short lines with their quick succession

of rhymes, by Bacon, will find their counterpart in Original French rhymes. Thus, for instance, the opening lines of the poem "Les Djinns" in Victor Hugo's "Les Orientales":

Murs, ville,
Et port,
Asile
De mort,
Mer grise
Où brise
La brise
Tout dort.

The same form occurs in the very latest style of modern French poetry:

ha! ha!
le rat est là.
mors, mors.
Saute dessus.

ha! ha!
le rat est là!
Sus! Sus!
C'est bien mordu.

Again in the epitaph to a young girl:

Fort belle, elle dort! Sort frêle quelle mort! Rose close—La brise l'a prise.

Most of us would group the words to verses of this form:

Fort belle, elle dort!
Sort frêle quelle mort!
Rose close — La brise
l'a prise.

In reality, however, we have before us a perfect

sonnet of fourteen rhymed verses by Comte Paul de Resseguier :

Fort
belle,
elle
dort !

Sort
frêle
quelle
mort !

Rose
close —
La
brise
l'a
prise.

And now let us hear in what manner Francis Bacon recounted the profusely rhymed English anecdote of the bellicose Pyrrhus and his prudent Counsellor Cineas, when he entertained French guests at his table :

Cynée, grand homme d'Estat, & le premier Conseiller du Roy Pyrrhus, sçachant que l'intention de son Maistre estoit de faire la guerre en Italie, & qu'il esperoit d'en venir à bout, Bien, Sire, luy demanda-il, que ferez-vous par apres ? Ce que je feray, respondit Pyrrhus, ie m'en iray fondre sur la Sicile : Et en suite de cela ? continua Cynée. Alors, adjousta le Roy, si les Dieux fauorisent mon entreprise, i'espere de conquerir Carthage & toute l'Afrique : Puis toutes les choses estant si heureusement terminées, ie gousteray les delices du repos, & feray des sacrifices aux Dieux, me resiouyssant auec mes amis. Helas ! Sire, conclud Cynée, vivez content ; car vous pouez faire cela maintenant, sans vous donner tant de peine.

(Cineas, a great statesman and first Counsellor to King Pyrrhus, knowing that his Master intended to commence war

with Italy, and that he hoped to attain his object, asked the king: Well, Sire, and what will you do then? What shall I do then, answered Pyrrhus, I shall then attack Sicily: And then? Cineas continued. Then, added the king, if the Gods favour my enterprise, I shall conquer Carthage and the whole of Africa. Then, when all that has turned out successfully, I shall enjoy the delights of peace, sacrifice to the Gods, and make merry with my friends. Alas, Sire, concluded Cineas, live happy, for you can do all that now, without going to all that trouble and pains.)

A single glance at the original English wording of the anecdote will suffice to tell us that this is no mere translation. It is not the work of a man who has set himself the task of, or who is paid for, translating from one language into the other. It is independent work, a perfectly new wording of the short story. Parts of the address have been suppressed, whereas the words "vivez content," in the closing speech of Cineas, is a perfectly new addition, inserted solely for the sake of rhyme. In the opening lines a few rhymes are heard, such as "faire la guerre," "venir–Sir'," but from the second third of the poem, the delight in rhyming visibly increases in all its drollery. If we were to give a line to each rhyme, we should obtain an endless set of verses; we prefer to write the poem in long lines indicating the greater part of the rhymes as internal rhymes:

Et ensuite de ce*la* ? continu*a* Cy*née*.
Alors, adjous*ta* le *Roy*, si les Dieux favo*risent* mon entre*prise*,
i'espere de conquerir Carthage & toute l'Afrique :
Puis toutes les choses e*stant* si heureuse*ment* termi*nées*,
ie gous*teray* les de*lices* du repos, & *feray* des sacri*fices*
aux Dieux, me resiouy*ssant* auec mes *amis*.

He*las*! Sire, conclud Cy*née*, vi*vez* con*tent*;
car vous pou*vez* faire ce*la* mainte*nant*,
sans vous don*ner tant* de peine.

Instead of "peine" Bacon may possibly have employed the word "bruit" as a final rhyme to "Amis" and "Puis." The meaning is and remains: "Much Ado About Nothing," "Viel Lärm um Nichts," "Beaucoup de Bruit, peu de Fruit."

The following witty, charmingly rhymed little anecdote (which, by the bye, is more profusely rhymed in French than in English) is of a youth who resembled the Emperor Augustus. Bacon probably told it oftener in French than English:

Auguste ayant sceu qu'il y auoit dans Rome vn ieune homme qui luy ressembloit grandement, commanda qu'on le fist venir: & apres l'auoir bien regardé, Parlez mon Amy, luy dit-il, vostre mere n'est-elle iamais venue à Rome? Nenny, respondit le ieune homme, mais mon pere y a bien esté quelquesfois.

(Augustus, having heard that there was a youth in Rome who bore a striking likeness to himself, had the young man brought before him. After scrutinising him for some time, he said: Tell me, my friend, has your mother never been in Rome? No, answered the youth, but my father was there several times.)

The youth retaliated very smartly, and paid the Emperor in his own coin for the suspicion cast upon his mother. A perfect volley of rhymes is discharged the moment the words of Augustus begin:

Parlez mon A*my*,
luy dit-il, vostre *mere*
n'est elle iamais venue à *Rome*?
Nen*ny*,
respon*dit*

le ieune *homme*,
mais mon *pere*
y *a*
bien este quelques*fois*.

But it is not our intention to offer a complete edition of Bacon's English and French rhymed witticisms. From the many at our disposal we shall select one more to conclude with :

Caton estant desia vieil, & sa femme morte, s'aduisa d'en espouser vne ieune. Son fils le visita quelque temps apres, & luy dit, Quoy ? mon pere, vous ay-ie faict quelque offense, qui vous ait obligé a mettre vne marastre dans la maison ? Nenny, respondit Caton, au contraire, ie vous ay tousiours treué tellement à mon gré, qu'à l'aduenir ie seray bien aise d'engendrer beaucoup d'enfans telle que vous.

(Cato had grown old, and when his wife died, he made up his mind to marry a young woman. Shortly afterwards, his son called upon him, and said : How now, father, have I ever offended or hurt you, that you should have cause to bring a step-mother into the house ? Not in the least, replied Cato, on the contrary, I have ever found you so to my taste, that I should be glad in future to engender more children like you.)

From the word " maison," *i.e.*, the moment the witty answer of the aged man is taken up, one rhyme follows close upon the other :

. . . vne marastre dans la mai*son* ?
Nen*ny*,
respon*dit*
Ca*ton*,
au contraire, ie vous *ay*
tousiours treu*ué*
tellement à mon *gré*,
qu'à l'aduenir ie se*ray*
bien aise d'engen*drer*
beau*coup*
d'enfans telle que *vous*.

The ear detects all the rhymes, however they may be printed. But, for the eye, an arrangement of the verses in the following manner were perhaps to be preferred :

. . . vne marastre dans la mai*son* ?
Nen*ny*, respon*dit* Ca*ton*,
au contraire, ie vous *ay* tousiours treu*ué*
tellement a mon *gré*,
qu'à l'aduenir ie se*ray* bien aise d'engen*drer* beau*coup*
d'enfans telle que *vous*. — —

Does it seem credible that these wanton merry anecdote-rhymes, just as delightfully funny in French as they are in English, should have emanated from the same mind as the serious rhymes in the psalms, as the deeply melancholy poem, "The world's a bubble?" And yet it is so ; for both books bear the same author's name, "Francis Bacon," and both books were published in the same month and in the same town.

If the English of to-day, more especially if the philological world, knew nothing more of these concealed rhymes, I apologise if I should have offended anybody through my German ear having re-detected those rhymes. They are there, nobody can deny that fact any longer. And that they were also heard by Bacon's contemporaries is proved by Rawley's words, "Et quod tentabat scribere, Versus erat." In the course of time, so much becomes forgotten, so much is overheard, which was once known and heard. And those that still read Bacon, and not only of him, or only extracts from his works and translations, are, relatively speaking, few and far between. *Not only his concealed verse, Bacon himself wants re-discovering to the world.*

All that we have so far dwelt upon is merely a prelude to that which the Essays are to reveal to us.

IX

FRANCIS BACON'S ESSAY-RHYMES, AND THE TRUTHS THEY REVEAL

Vere
Magnum, habere
Fragilitatem
Hominis,
Securitatem
. . . . (?)
FRANCIS BACON'S "Essay
Of Adversitie."

To "The Translation of Certain Psalms" and the "Apophthegmes," published at Christmas 1624, a third, and the most important work, was added somewhere about Easter 1625, namely, the new edition of the "Essays." There are various reasons which justify that work being referred to in the superlative. In the first place, it was the most voluminous work of the three, and treated of the profoundest matter. In the second place, it was the last work which Bacon himself caused to be printed. In the third place, it contained still more "concealed" rhymes than the anecdotes and such as reveal most clearly the "concealed" authorship of the Shakespeare Plays.

When the Essays were first published, in 1597, they appeared in the form of a small volume containing no

more than ten separate Essays, with the "Meditationes Sacræ" ("Thoughts on Sacred Subjects") in Latin, and a number of other Meditations entitled "Of the Coulers of good and evill a fragment," added as supplements. Another edition of the Essays appeared in 1612, without the two addenda, but the number of the Essays had increased to forty. The third edition, the one which we shall deal with exhaustively, contained fifty-eight Essays (1625), with all the former ones which had either been enlarged or entirely rewritten.

Hence, the eighteen new Essays of this, the last edition he published, and the new editions to the earlier Essays contained therein, constitute the actually new work which Bacon gave to the world in 1625, a year before his death. And these Essays shall claim our chief attention, containing, as they do, the nucleus of all that Francis Bacon wanted to reveal to the world before he departed this life. They constitute his literary bequest in the fullest sense of this word.

The third French edition of the "Oevvres Morales et Politiques," published in 1633 contained the Essays in their entirety, translated from the edition of 1625. The Essays, rendered into the language of the then-a-days scholar, together with a few other works of Bacon also translated into Latin, did not appear, however, until some years after, namely in 1638. Secretary Rawley it was whom Bacon had entrusted with the publication of his works in that classic guise. They had all been translated into Latin in Bacon's [illegible]-time, for he himself had read and finally revised them. But, in accordance with "my vows" ("Votis meis"), Rawley was not allowed to publish them "before that time" ("ante hoc tempus"), *i.e.*, Rawley

had to assure Bacon by oath, that he would allow a term of twelve years to elapse after his death, before publishing the Latin translations of the "Essays."

While basing our research-work upon the English edition of 1625, we shall, in some instances, be obliged to refer to the French edition of 1633 and to the Latin work of 1638.

The very first Essay of the 1625 edition is one of the new Essays of that year. It is headed "Of Truth," and these are the two opening sentences :

> What is Truth; said jesting Pilate; And would not stay for an Answer. Certainly there be, that delight in Giddinesse; And count it a Bondage, to fix a Beleefe; Affecting Free-will in Thinking as well as in Acting.

The modern reader will be surprised at the large number of words printed in capitals, and not only are nouns thus distinguished, but even the word "Affecting" and the conjunction "And" are printed in capitals.

Furthermore, the ear of the reader prepared by what has been said in previous chapters will detect the short rhyme in "Certain*ly* there *be*." He will at once notice that the concluding word of the last phrase "*Acting*" rhymes with "A*ffecting*." To doubt the accuracy of that rhyme, to maintain that "Affecting–Acting" is an impure rhyme, were to ignore the fact that three hundred years have elapsed since the words were penned.

We must therefore admit the fact that the first sentences of this first Essay contained a number of audible rhymes, and that a pleasant rhythm runs through the opening lines of the Essays.

We might as well draw the reader's attention to the

fact that the passage is quoted differently from the actual wording of the Bible, and that the final word "Acting" signifies both "acting on the stage" and "ordinary bodily action."

We shall deal with two other ambiguous words and their concealed meanings later on, when we shall have become sufficiently acquainted with the secret designs of the author in writing the Essays.

When speaking of Bacon's estimation of poetry, we had occasion to refer to several items in said Essay; and we saw that, though it is headed "Of Truth," the Essay is rather an eulogy of poetry, more especially dramatic poetry, that pervades the work than a treatise on Truth.

Bacon bases his theory upon the argument that naked truth has in it something startling to human nature. What were the mind of man without that spice added by "Lies" called by the names of vain opinions, flattering hopes, false valuations, etc., other than a poor melancholy thing? Somewhat of a lie humanity needs to render existence bearable. But one sort of lie it is that gladdens and animates mankind. It is the sweet lie of poesy, which doth not sink into the mind and take root there, but only glides through as the "shadow of a Lie."

Thus then, Truth blended with the lie of poesy excels naked truth, as a diamond or carbuncle exceeds in value that of a pearl. For the pearl shows its beauty by day, but the diamond and the carbuncle appear most beautiful at night by lamp or torch-light, and by candle-lights.

The words used here are not the exact words of the English Essay, but they do render the main idea

exactly as far as the first part is concerned. In order to correctly interpret all the Essay says, we were obliged to resort to the English, French and Latin editions which complement each other.

The author commences the sentences forming the nucleus proper of the first half of the Essay, with a cautious "I cannot tell," a phrase often met with in the Shakespeare Plays:

> But I cannot tell: This same Truth is a Naked, and Open day light, that doth not shew, the Masques, and Mummeries, and Triumphs of the world, halfe so Stately, and daintily, as Candlelights.

In Latin that sentence expresses still more clearly the idea of a real Theatre and its artificial lighting:

> Sed nescio quomodo, Veritas ista (utpote nuda & manifesta Lux diurna), personatas hujus Mundi Fabulas, Ineptiasque, non tam magnifice & eleganter ostendit, quam Taedae, Lucernaeque nocturnae.

"Personatae Fabulae" is the Latin expression for "Plays"; "Taedae, Luceraeque nocturnae" points still more clearly than the English "Candlelights," to the lighting of the stage, about which we learn further details from the same book in the Essay, "Of Masques and Triumphs," for the English Court Stage employed the same implements as our modern stage, often even more costly means.

Then follows the sentence:

> Truth may perhaps come to the price of a Pearle, that sheweth best by day: But it will not rise, to the price of a Diamond, or Carbuncle, that sheweth best in varied lights.

That is the poetic kernel of the Essay, meaning

together with the contents of the Essay, nothing more nor less than : Poetic Truth ranks higher than Naked Truth, which offends us, and of all poetic truths, that which we see represented at the theatre is the best.

But this poetic comparison is conceived in poetic form, for it is written in the most mellifluous verses. This all the more when we consider, that in all probability we have here before us another vexing-rhyme such as we so often met with in Bacon and in the Shakespeare Plays. Both the Germans and the English speak of the quality of a diamond breaking the light, as "its *play* of colours" (der Stein hat ein schönes *Spiel*, *spielt* schön). Now, if we substitute for the final expression "that sheweth best in varied lights" the most natural word "that sheweth best in play," we have not only found the final rhyme clear and unadulterated, but we at once have the word "unveiled," that Bacon bore in mind, for "play" also signifies "acting performance on the theatre stage." Poetic truth shews best in play; the truth which Bacon has in mind and to which he here sings a discreet song of praise, celebrates her greatest triumphs when illuminated by stage-lights.

With the slight alteration as suggested above, the verses expressing that idea would run thus :

> Truth *may* perhaps come to the *price*
> of a Pearle, *that sheweth best by day* :
> But it *will* not *rise*, to the *price* of a Diamond, or Carbuncle
> (Carbun*kil'*),
> *that sheweth best in play.*

Or if we bring out the principal internal rhymes and change them to final rhymes :

Truth *may* perhaps come to the *price*
of a Pearle, that sheweth best by *day*:
But it *will*
not *rise*,
to the *price*
of a Diamond, or Carbuncle (Carbun*kil'*),
that sheweth best in *play*.

That is the "Praise of the Actor's Art" not written in a tedious monotonous stanza form, but in brilliant rhythm and rhyme, such as Tennyson wrote in so masterly a style, than which we scarcely find a finer poem anywhere in the Shakespeare Plays or in the anecdotes or psalms.

The rhyme "rise" and "price" must not be weighed in the scales of modern rhyming pedants. The last syllable of the word "Carbuncle" rhymed with "will." The Shakespeare Plays and modern poets afford us a number of instances in which the final syllable "ble" is pronounced "bil," "cle," "kil." Not only the sense and manner of speech, but also the position of the words in the sentence "that sheweth best by day" demand the final rhyme "play": "that sheweth best in play." Besides, the colon which we have so frequently noticed as indicating a rhyme seeking its companion, occurs after "day," so that "day" is to be treated as carrying the chief rhyme.

But those who would shrug their shoulders at the little alteration which we suggest had better turn up in *Hamlet*, or remember, the anecdote with the "second person"; we would also remind them of the rhyme required in the anecdote of Edward II.; but we would still more earnestly advise them to wait and hear what is said in the fifth Essay.

Everything in the Essays aims at playing, plays, poetry and dramatic art—at "Shakespeare." Thus also the beautiful comparison of poetry to the "shadow of a Lie" affords us a parallel to the opening words in the Epilogue to *A Midsummer-Night's Dream*, spoken by Puck: "If we shadows have offended." Both in the Essay and in the Comedy poetic figures are counted as "Shadows," Shadows of a Lie, sweet Shadows of a poet's thoughts.

We must remember, however, that two years before the publication of the Essays, the first Shakespeare Folio Edition had appeared. Also, that the first Play contained in that edition of 1623 is *The Tempest.* Finally, that the first scene, *i.e.*, that which is written on the first page of the whole book, depicts a storm at sea and a sinking ship.

Accordingly, Bacon's first Essay, which appeared a year and a half after the first publication of *The Tempest*, contains, besides the Song of Praise to the Stage-Art, and Poetic Lies, and besides the comparison with the "play" of (the colours in) a diamond, a direct allusion to the first scene in the large book which Bacon had in mind when he wrote the Essay, *i.e.*, an allusion to his Shakespeare Folio of the year 1623. The Essay describes a storm at sea, and represents it as a glorious sight, as a pleasant play. .

Bacon, however, does not make this disclosure in so many blunt words, but in his own particular style and after the fashion of his contemporaries, allegorically. He takes a well-known passage from the poem of the Roman poet, Lucrece, entitled "De Rerum Natura" ("On the Nature of Things"), the opening lines of the Second Book. But he alters that quotation as he thinks

fit. Like Lucrece, he begins by telling of the dangers of the storm-racked sea, but he adds such words as suit his purpose which are not contained in the Roman poem. The first added word is "ships." For a while, he follows the line of thoughts set down by the original poem, to depart from it suddenly, and turn to things not mentioned by Lucrece, deliberately adding the word "Tempests." Besides that, he translates the whole passage into modern English poetry, for Bacon is again about to reveal something that is on his mind. He does not choose the form of the hexameter, which he theoretically discards as unsuited to English form of verse ; he adopts the healthy form of English rich rhymes, which towards the end (*i.e.*, where the ideas approach, and finally merge into the word "Tempests") burst into a carol of rhymes.

A close examination of the alterations made at will by the essayist in the passage from "De Rerum Natura," will afford us a general insight into Bacon's manner of treating the quotations he selects. Over and over again we may see him taking passages from the works of other authors, selecting by preference those best known, and recasting them at will to suit his ideas and the object he has in view.

The Second Book of the work entitled "De Rerum Natura" begins thus ;

> Suave, mari magno turbantibus aequora ventis,
> E terra magnum alterius spectare laborem ;
> Non quia vexari quemquam'st jucunda voluptas,
> Sed, quibus ipse malit careas, quia cernere suave'st.
> Suave etiam belli certamina magna tueri
> Per campos instructa, Tua sine parte pericli ;
> Sed nil dulcius est, bene quam munita tenere
> Edita doctrina Sapientum templa serena ;

Despicere unde queas Alios, passimque videre
Errare, atque viam palanteis quaerere vitae,
Certare ingenio, contendere nobilitate,
Nocteis atque dies niti praestante labore
Ad summas emergere opes, rerumque potiri.

(Sweet 'tis, from the shore, to watch another in peril on turbulent sea, threatened by raging winds; not because it is a pleasant sensation to see another tormented, but because it is sweet to see 'gainst what evil one is guarded one's self. It is sweet, also, to watch valiant fighting in well-ordered battle, without exposing one's self to danger; but nothing is sweeter than to own the firmly set serene temples, erected by the wisdom of the wise, whence thou mayst look down upon others erring to and fro, wandering about, seeking the way of life, fighting for intelligence and wit, struggling for honour and dignity, striving day and night to climb to the highest summit of authority and reign supreme over all.)

Now let us see what in the pursuit of his object, Bacon makes of those verses, utilising them to draw the reader's attention to the comedy *The Tempest*, or rather to the first scene. He says in the Essay:

The Poet that beautified the Sect, that was otherwise inferiour to the rest, saith yet excellently well: It is a pleasure to stand upon the shore, and to see ships tost upon the Sea: A pleasure to stand in the window of a Castle, and to see a Battaile, and the Adventures thereof, below: But no pleasure is comparable, to the standing, upon the vantage ground of Truth: (A hill not to be commanded, and where the Ayre is alwaies cleare and serene;) And to see the Errours, and Wandrings, and Mists, and Tempests, in the vale below:

Look at what Bacon has done! First of all, he hushes up the name of the poet Lucrece (just as he does everywhere with the name of Shakespeare). He speaks of a "Poet that beautified the Sect." That may refer to Lucrece, who belonged to the "Sect" of the Epicureans; but the remark may just as well

refer to Bacon himself, who belonged to the "Sect" of "concealed Poets," for the words we heard last and the rhymes are Bacon's own rather than the words and metre of the Roman. The word "voluptas" (pleasure) occurs once in Lucrece; the essayist uses the word "pleasure" three times. Bacon views the battle from a "window"; Lucrece never mentions the word. Thus Bacon so changes that part of the passage as to make it resemble a box at a theatre, the scene on the stage as witnessed from an enclosed portion of the gallery in a public theatre. He then changes Lucrece's "templa" into a "hill." And from that hill Bacon looks down upon erring humanity, just as his equitype, the Magician Prospero, does in the last act of *The Tempest.* We have already mentioned that the words "ships" and "Tempests" were deliberately added by Bacon. We would also ask the reader to compare the final verses which will be found to deviate from those of Lucrece, and we would draw attention to the many colons added by Bacon in the long sentence, exactly where each of his verses and rhymes indicate a pause. For the lengthy and yet clearly worded composition translated into verse and rhyme, runs thus:

The Poet that beautified the Sect,
that was otherwise inferi*our*
to the rest, saith yet excellently *well*:
It's a pleasure to stand upon the *shore*,
and to *see* ships tost upon the *Sea*:
A pleasure to stand in the win*dow'*
of a Castle (Cas*tel'*),
and to see a Battaile (Bat*tel'*),
and the Adventures thereof, be*low*:
But no pleasure is comparable (compara*bil'*),
to the *stan*ding, u*pon* the *van*tage ground of Truth: (A *hill*

not to *be* com*man*ded, and *where* the *Ayre* is alwaies *cleare*
and serene ;)
And to *see* the *Err*ours, and *Wan*drings, and *Mists*, and
Tem*pests'* in the vale be*low :*

"Battel'" and "Castel'" have the emphasis after the French style, on the last syllable, as we saw in the popular ballads, and rhyme with the preceding word "well." "Window'" (as in one of the popular ballads in *Hamlet*) has the accent on the last syllable, and so rhymes with "below" repeated twice, in the final syllable. "Comparabil'" rhymes with "hill" and perhaps also with the preceding "well–Castel'–Battel'" which syllables have at least a similar sound. Wherever the long lines appear, they abound with internal rhymes, exactly similar to the rhymes in the anecdotes and in the prayer. The word "Tempests'," is probably meant to rhyme with "Mists." In the first long line we have the internal rhymes "stan–pon–van" in rapid succession, in the second "where–Ayre–cleare" constituted perfect rhymes in the time of Shakespeare. The word "be" rhymes across with "see" as an internal rhyme with the next line, and both rhyme with the word "Sea" above. Any one reading the sentence over several times aloud, cannot fail to detect all these abundant, almost superabundant rhymes. If we divide the lines according to the number of the rhymes, the second half of the verses would assume this form :

But no pleasure is compara*bil'*
to the *stan-*
ding, *upon*
the *van-*
tage ground of Truth : (A *hill*
not to *be*

com*man-*
ded, and *where*
the *Ayre*
is alwaies *cleare*
and serene;)
And to *see*
the *Er-*
rours, and *Wan-*
drings, and *Mists,*
and Tem*pests'*
in the vale be*low:*
(For the rhyme to "window-
below" see above.)

That hill of truth, in Bacon's mind, is identical with the hill of the Muses. For in the "Hermit's Speech" in the "Device" which Bacon wrote for the Earl of Essex, the same thought is expressed in the words: "That hill of the Muses is above tempests, always clear and calm." The sentence *then* was still *unrhymed.* In the supplement to this book we shall show how Bacon gradually re-cast and re-modelled it till it assumed the form of rhymed verse.

The words in the version of 1625, "the vantage ground of Truth" might be replaced by "the stage of Truth," without the sense being changed; for a "vantage ground" is a "stage." The word "vale," which is heard immediately after the word "Tempests," has absolutely the same sound as "vail, veil." The word "serene," rendered conspicuous by its not rhyming with any other word, though it occurs at the end of a principal line (as indicated by a semicolon placed after it), demands a rhyme. And if we substitute "in the scene" for "in the vale (vail) below," we should have found the word supplying the rhyme required. For it

must be evident to all, after what we have seen and heard, that everything: rhythm, profusion of rhyme, the added words "ships" and "Tempests" point to the stage with might and main.

But if the reader should object to our assuming that the author intended the sentence to terminate in a vexing-rhyme, we would refer him to another passage in Bacon's writings, in which he himself adds the word "scene," *i.e.*, "play" or "spectacle" to the *same quotation.* Bacon also employed this favourite passage from Lucrece in the Latin edition of his "Advancement of Learning" in "De Augmentis Scientiarum" (1623). But there he begins the Lucrece quotation which he had deliberately altered, at once with the words: "Suave est *spectaculum*" (it is a delightful *spectacle*), namely, to see a ship tossed to and fro by the tempest! Those are not Lucrece's words, Bacon it is who says so, only he puts the words into the old Roman's mouth. *Francis Bacon* says: It is a delightful spectacle to see a Tempest!

Will the reader still consider it too bold of us if we read:

Suave est spectaculum!
But no pleasure is compara*bil'*,
to the *stan*ding, u*pon* the *stage*: (A *hill*
not to *be* com*man*ded, and *where* the *Ayre*
is alwaies *cleare* and se*rene*;)
And to *see* the *Err*ours, and *Wan*drings, and *Mists*,
and Tem*pests* in the vail of the *scene*: (? !)

The alterations which Bacon himself made in Lucrece's verses fairly challenge us to do the same with his own words. And surely the alterations we have made are of far less moment than those which

Bacon took upon himself to make. Besides, they are in keeping with the thread of thoughts in the Essay, with the rhythm, the rhyme, and last, not least, with Bacon's occult art.

But in the same Essay, Bacon immediately follows up the foregoing with an alteration of the most singular kind. He commences a quotation from the French essayist Montaigne, with the words :

> And therefore Mountaigny saith prettily, when he enquired the reason, why the word of the Lie, should be such a Disgrace, and such an Odious Charge? Saith he . . .

Wherever did he get the form "Mountaigny" from? The old way of writing that man's name is "Montagne," the new way "Montaigne," in Latin, "Montaneus." Both "Mount" and the final syllable "y" are Bacon's deliberate alterations, made, well, made for no other earthly reason than for the sake of rhyming :

> And therefore Mountai*gny* saith pretti*ly*, when *he*
> enquir'd the reason, *why* the word of the *Lie*, should *be*
> such a Disgrace, and such an Odious Charge? Saith
> *he* . . .

Thus we see the Frenchman's quotation prefaced by a profusely rhymed verse in French Alexandrines. And Bacon indulges in the same pleasant prank as is played us in the comedy *Love's Labour's Lost*, in which the word "canis" is changed to "canus" for the sake of rhyme. He alters the proper name of "Montaigne" to "Mountaigny" for the rhyme's sake.

In brief, wherever we look, we find Shakespeare doing what Bacon does and Bacon doing what Shakespeare does. Only one thing both (?) avoid : they never

copy each other literally, nor call each other by name. Everything that double-man (" virbius," as he is called in one of the elegies) writes, all he does, who, as Sprat says, combined in himself the lives of at least " twenty men," bears the impress of a noble, mysterious, poetic mind.

Owing to the importance which Bacon assigns to this Essay " Of Truth " by placing it ahead of all the others, we were duty-bound to deal with it at greater length. We may be briefer in treating of the following Essays, as we now have gained a deep insight into the manner and style of writing observed by this giant mind, although the best which this Essay contains on the subject in question can only be dealt with in connection with another just as important passage in the book.

The second Essay treats "Of Death," and commences with the words :

> Men fear Death, as Children fear to goe in the darke.

It is the same thought as is expressed in the child-like words of Claudio in *Measure for Measure :*

> I, but to die, and go we know not where.

The Essay was not new in 1625. But the man who then re-published it had repeatedly been seized with a serious illness ; he felt he was about to cross the dark threshold, and would not therefore give that Essay to the world without at least adding a few final sentences to the new edition of 1625 ; here they are :

> He that dies in an earnest Pursuit, is like one that is wounded in hot Bloud ; who, for the time, scarce feeles the Hurt ; And therefore, a Minde fixt, and bent upon somewhat, that is good, doth avert the Dolors of Death : But above all, beleeve it, the sweetest Canticle is, Nunc dimittis ; when a

Man hath obtained worthy Ends, and Expectations. Death hath this also; That it openeth the Gate, to good Fame, and extinguisheth Enuie.

—— Extinctus amabitur idem.

The Latin "Nunc dimittis" is a quotation from the Bible (Luke ii. 29). The final quotation is taken from the Epistles of Horace, though (as in the case of Lucrece) the poet's name is hushed up. But not only are the final words in Latin part of a verse—the whole part added in 1625 is rhymed. The first six lines are of various lengths, one and four, two and five, three and six, forming rhymes. Words then follow, which may be treated as long lines with internal rhymes, or as short lines profusely rhymed. The concluding lines would be rhymed, the moment the Latin words are expressed in English: "Extinguish'd, he is loved the same." Translated into verse-form:

He that dies in an earnest Pursuit, is like *one*,
that is wounded in hot *Bloud*;
who, for the time, scarce feeles the *Hurt*;
And therefore, a Minde fixt, and bent *upon*
somewhat, that is *good*,
doth *avert*
the Dolors of *Death*:
But above all, beleeve it, the sweetest *Can*ticle *is*
Nunc dimit*tis*;
when a *Man* hath obtained worthy Ends, and Expectations.
Death
hath this also; That it ope*neth'*
the Gate, to good *Fame*,
and extinguis*heth'*
Enuie. Extinguish'd, he is loved the *same*.

Through the rhymes "upon," "good" and "avert," following at shorter distances the words with which

they rhyme, "one," "Bloud" and "Hurt," a particularly fine rhythm is obtained in the first sentence, which with the words "the Dolors of Death" in the rhyme runs on into the next sentence. The rhymes of the lines immediately following intertwine so artistically, that we might also read:

> But above all, beleeve it, the sweetest *Can-*
> ticle *is;* Nunc dimit*tis*; when a *Man* . . .

Whichever way we choose to write them, the lines retain their full melodious rhythm, for a fine ear. Had Francis Bacon interpolated doggerel rhymes in his Essays, many an ear would probably have detected them, before this. But the lines are "curiously rhymed," which he set down here as the last confession of his giant-soul.

The long dash before the Latin quotation is not put there for nothing, either. It means that we are to imagine the rest of the words, or turn to, and read, the whole passage in Horace. It runs thus:

> Urit enim fulgure suo, qui praegravat artes
> Infra se positas; extinctus amabitur idem.

Voss's translation is scarcely intelligible. This is a better German translation:

> Denn es verbrennt mit seinem Geblitz, wer höher an Künsten
> Als die anderen steigt; erloschen wird man ihn lieben.

We should translate it thus:

> For he torrefies with his lightnings, who higher than others
> Rises in arts sublime; extinguished all shall 'gin love him.

These newly added rhymed lines concluding the Essay are again a confession, and entirely of a personal

nature. Whereas the first Essay clearly hinted at Bacon's work as a poet for the stage, and author of the *Tempest*, the newly added lines concluding the second Essay, state one of the reasons why he concealed his "artes" (arts). He surpassed the others in art; he had reason to fear the others' envy, and he carried on his art secretly. His death will extinguish that jealousy; then may his name stand forth, then may the world know who Francis Bacon really was.

The third Essay, "Of Unity in Religion," was not new in 1625, but had been almost entirely recast, and considerably enlarged. Many a rhyme flashes up in it. But we shall only mention one short quotation from the Bible, to prove again how seldom Bacon quotes without altering and so recasting the words that rhyme results. Any other author in quoting a passage from the second Book of Kings (ix. 18) would reproduce the Biblical words: "And Jehu said, What hast thou to do with peace? turn thee behind me." Bacon, however, writes: "Is it peace, Jehu? What hast thou to doe with peace? turne thee behinde me." Which means that he dramatises even those few words, shaping them into question and answer, and framing a rhyme:

Is it peace, Je*hu*?—
What hast *thou* to *doe*
with peace? turne *thee*
behinde *me*.

This is but a trifle, and yet it is in this very manner of acting that the innermost nature of a man will often reveal itself to us. If this was done intentionally, we have proved our argument: Bacon wanted to rhyme. If it was accidental, that accident shows that rhyme

flowed from his pen without any exertion on his part. Either supposition leads to the same result in the end, the one proving that Bacon was at all times a conscious poet and rhymer, the other, that he was at all times a poet and rhymer, without knowing it. We ourselves incline rather to the first supposition. For, so far, we have not met with anything in Bacon that we should call "accidental." A man, gifted with such a power of mind, always knows what he is doing, what he is writing. If he interpolates rhymes in his prose, those rhymes are intended. That were, indeed, a poor author who were unconscious of such rhymes!

Essay No. 4, "Of Revenge," on the other hand, was perfectly new in 1625. The matter it treats of is also of a personal nature throughout. Petty vindictiveness was alien to the nature of the man who penned those Essays and "served Posterity." In his poetic works, he had hurled the "spears" of his wit and satire; those stage-jests were laughed at. Bacon's nature discarded, despised any other manner of taking revenge. Nor did he ever seek to avenge himself upon those of his adversaries who had assisted in deposing him. "That which is past is gone, and Irrevocable;" he says in his Essay, "And wise Men have Enough to doe, with things present, and to come." From 1621, Bacon devoted himself entirely to his literary work, to publishing and recasting his former writings. The principal passage in the Essay again refers to the stage: "It is a Princes *part* to Pardon," and that part Bacon played himself.

In the same Essay a comparison is drawn between a sharp word and a spear (dart)—a Shakespeare-simile, we may call it—which we mentioned above: "Cosmus Duke of Florence, had a Desperate Saying, against

Perfidious or Neglecting Friends." But the Latin version it is that emphasises the thought which Bacon had in his mind : " Magnus Dux Florentiae Cosmus, acutissimum telum vibravit in Amicos perfidos, aut incuriosos " (The great Cosimo, Duke of Florence, hurled (shook) a very sharp spear (dart) at faithless or neglectful friends).

The next Essay, also new in 1625, is of the greatest importance in many respects. In it Bacon uses Latin quotations more freely and more boldly than anywhere else. He changes the plain prose of an old Roman into profusely rhymed modern Latin verse. He also points in direct words to what he has done. And he writes vexing-rhymes and draws attention to them. And the facts which those vexing-rhymes reveal to us, constitute one of his chief confessions.

And how does all this come about? First, let us see what the Essay says. It begins with the following words

Of Adversitie.

IT was a high speech of Seneca, (after the manner of the Stoickes) That the good things, which belong to Prosperity, are to be wished ; but the good things, that belong to Adversity, are to be admired. Bona Rerum Secundarum, Optabilia ; Adversarum, Mirabilia. Certainly if Miracles, be the Command over Nature, they appeare most in Adversity. It is yet a higher speech of his, then the other, (much too high for a Heathen) It is true greatnesse, to have in one, the Frailty of a Man, and the Security of a God. Verè magnum, habere Fragilitatem Hominis, Securitatem Dei. This would have done better in Poesy ; where Transcendences are more allowed.

The above sentences clearly contain two quotations from Seneca, both of which are treated alike in that the English rendering precedes the Latin words themselves. The Latin words, did we say? Are those really Seneca's words?

In the sixty-sixth Epistle from which the first "dictum" is taken, Seneca speaks of the good things, which may fall to the lot of man, in various circumstances of life; he then goes on to say: "Illa bona optabilia sunt; haec mirabilia" ("Those good things are desirable, these are admirable"). Bacon, however, changes the position of the words, adds briefly the complimentary preceding thoughts and thus obtains a rhymed verselet:

Bona *Rerum*
Secun*darum*,
Op*tabilia*;
Adver*sarum*,
Mi*rabilia*.

To the two rhymed words used by Seneca in the original sentence, three more have been added each with a two-syllable rhyme, the whole sentence showing perfect rhythm.

The second quotation from Seneca is treated in exactly the same manner. In the fifty-third Epistle of the old Roman we read: "Ecce, res magna, habere inbecillitatem hominis, securitatem Dei" ("Behold, it is a glorious thing to have the weakness of a man and the surety of a god").

Bacon begins by changing the word "Ecce" into "Verè," thus obtaining the rhyme to "habere." "Res magna" he changes into "magnum," for the sake of the metre. For "inbecillitatem" he substitutes "Fragilitatem," the equivalent word, which is, however, one syllable shorter than the former. This is done, on the one hand, for the sake of the metre, on the other for the sake of the word itself, which Bacon uses in *Hamlet* in a similar sense ("Frailty, thy

name is woman!"). The quotation thus remoulded concludes with the word "Dei." And "Dei" does not rhyme to anything. But the lines are followed by the words (in English): "This would have done better in Poesy!" Does not that sound exactly like an echo to Horatio's words in *Hamlet*: "You might have rhymed!"? Do not the words challenge us (as they do in *Hamlet*) to substitute a rhymed word for the non-rhyming final one? Let us examine the quotation in the form which it has received at Bacon's, the zealous rhymer's, hands, when put into verse-form:

Verè
magnum, ha*bere*
Fragi*litatem*
Hominis,
Secu*ritatem*
Dei. (?!)

Four lines show perfect long-syllable rhymes. The word "Hominis" stands without a rhyme, to which rhythmically the unrhymed word "Dei" corresponds. But the lines are followed immediately by the remark: "This would have done better in Poesy!" Well then, let us follow Bacon's monition! Let us try if we can make poetry of it. What word rhymes to "Hominis"? Scarcely any other than "Nominis." If we substitute that word, the Seneca-Bacon little poem will be found really to "do better in Poesy":

Verè
magnum, ha*bere*
Fragi*litatem*
Hominis,
Secu*ritatem*
Nominis.

(Truly, it is grand to have the frailty of a man and the surety of a *name*.)

But, the reader will perhaps object, would not that be a deliberate alteration of the sense to be conveyed by the passage? Not at all. "Deus" does not mean "God" only, but also "protecting Divinity," "Guardian Spirit." Besides, the word "Numen, Numinis," related in sense to "Deus," in sound to "Nomen," signifies the same. In meaning and rhyme it is a word half-way between "Deus" and "Nomen" and expresses the same idea as "Will." In Italian even to this day, we frequently find the word "Verbo" used in the same sense of "Dio" (God); in oratorio, "Voce del Verbo" is equivalent to "the Voice of the Lord."

But how then does all this agree with the English translation of the words that precede? We only need to do the same, *i.e.*, substitute a word signifying "name," for the word "God," and the meaning, yea even the rhyme, corresponds at once to the Latin. In the Essay "one" rhymes with "Man"; to these we add "name" as a third rhyme, the Anglo-French "nom" (nom de guerre), our "noun," or even the abbreviation of "anonymous": "anon."

Bacon is fond of repeating old rhymes, and in the old ballads such rhymes as "man" and "name" occur over and over again.

> And then bespake a lady faire,
> Mary à Douglas was her *name*:
> You shall bide here, good English lord,
> My brother is a traiterous *man*.
>
> (From the Ballad
> "Northumberland betrayed by Douglas.")

Then why not:

> It is true greatnesse, to have in *one*,
> the Frailty of a *Man*,
> and the Security of a *Name*. (Nom?)
> *Verè*
> magnum, ha*bere*
> Frag*ilitatem*
> *Hominis*,
> Secu*ritatem*
> *Nominis*.

Here then Francis Bacon discreetly yet clearly confesses to having, for his own safety, made use of the name of another, instead of his own, to having adopted a "nom," a "nom de guerre."

And how does this all agree with the heading of the Essay "Of Adversity"? the reader will ask. Perfectly, and in every respect, we answer. In the Essay itself the word is always spelt "Adversity," but in the heading we find it written "Adversitie"; for the word signifies also "quibbling, word-catching," in which sense it is used, among others, in the Shakespeare Play *Troylus and Cressida* in reference to the old scoffer Thersites. And if we take the word as it is spelt in the heading—strangely differing from the form in which it occurs in the Essay itself—and treat it in the above-named sense, *i.e.*, if we analyse its component parts, we get: "Ad vers' I tie" . . . "IT," if we include the first word (written in capitals) of the Essay. Thus in the heading, partly in Latin, partly in English, like the Essay itself, we find the confession: "Ad versum I tie IT" ("IT" signifying "my secret," "my revelation.")

If that were so, however, the first quotation must

needs reveal something similar, *i.e.*, it must contain a play on words. And so it actually does. We have before us two long lines in English and two in Latin, which mean almost the same thing, and which we are supposed to treat in the same manner suggested by the words of monition: "This would have done better in Poesy":

That the good things, which belong to Prosperity, are to be wished;
but the good things, that belong to Adversity, are to be admired,
Bona Rerum Secundarum, Optabilia;
Adversarum, Mirabilia.

The English lines are rhymed throughout, *i.e.*, almost the same words are repeated, only the final rhyme is wanting. But this were easily remedied, if we remember and do what "Adversitie" tells us to do, *i.e.*, if we substitute the word required here, namely, "fished" for "admired." And if we accordingly substitute the word "Captabilia" (catchable, fishable) which, however drolly formed, is, I feel sure, the right word, in place of the Latin "Mirabilia," the sense of the Latin will also correspond to that of the English words, while the rhyme is rendered fuller, and quite in keeping with the character of such as our ear has become familiar with.

The solution, through translation of both passages into rhymed "Poesy" written in long lines, would be the following verses:—

That *the good things*, which *belong to* Prosper*ity*, *are to be wished;*
but *the good things*, that *belong to* Adver*sity*, *are to be fished.* (!).

Bona Rerum Secun*darum, Optabilia;*
Bona Rerum Advers*arum, Captabilia.* (!)
. . . . .
It is true greatnesse, to have in *one*,
the Frailty of a *Man*,
and the Security of a *name.* (!)
Vere magnum, ha*bere*
Fragi*litatem Hominis*,
Secu*ritatem Nominis.* (!)

Now, the idea conveyed by the words: "This would have done better in Poesy" has been carried out. We had to do nothing more than every Englishman does when he hears the words in *Hamlet:* "You might have rhymed." We have merely filled in the rhyme in four places that clamoured for rhyme, with words that correspond in English and Latin, and which convey the actual meaning and sense required by the play on the word, and which, moreover, are almost the only suitable rhymed words that fit into the passage in question.

Every word, every syllable, in this Essay had been weighed by the author.

But, the reader will ask, why does not Bacon in this passage mention the name of the person he has employed as his literary "Security?"—He does so, for the word "Numen" signifies "Will" (the pun on "Will, William," suggests itself). Otherwise he leaves the explanation to Seneca. How so? the reader again asks. Well, you see in this case, Bacon has chosen two passages from the Seneca Epistles, which even in the same sentence reveal something else to us.

If we read to the end of the 66th Epistle, we shall find that sentence worded thus:

Illa bona optabilia sunt, haec mirabilia: utraque nihilo minus paria; quia, quidquid incommodi est, velamento majoris boni tegitur.

(Those good things are desirable; these admirable: both, nevertheless, are equal; for, that which is distasteful to us, is concealed behind the veil of a greater good.)

By merely reading to the end of the sentence, we find the covering "velamentum" (the veil, the theatre-curtain) that Bacon suggests, behind which a greater good is concealed.

And now let us read the passage from the 53rd Epistle to the end of the letter:

Ecce res magna, habere inbecillitatem hominis, securitatem Dei! Incredibilis Philosophiae vis ad omnem fortuitam vim retundendam. Nullum telum in corpore ejus sedet; munita est et solida: quaedam defatigat, et velut levia tela laxo sinu eludit; quaedam discutit, et in eum usque, qui miserat, respuit.

(Behold, it is a great thing, to have the weakness of a man, and the security of a God (of a protecting deity)! 'Tis incredible what power Philosophy possesses to deaden the might of hazard. No spear (dart) lodges in her body; she is guarded and fortified: many spears she scoffs at, as too light to pierce her invulnerable breast; many she shakes off, and hurls them back at him that threw them.)

Here we find Seneca-Bacon twice using the favourite word, "telum" (the spear, dart), we find the words "shake" and "throw," for he is hinting at the word "Shakespeare." The insults of others glanced off Bacon's, the philosopher's, breast, or else he drew out the spears hurled by others, and threw them, as a merry poet's spears, as "Shakespeares," back at the opponents. We shall also find this thought directly expressed in the Essays.

Thus we have not only a rich selection of allusions of all kinds in this Essay, but the most important thing of all: we discover Bacon eulogising the "Securitatem Dei," the "Securitatem Nominis," the "security of a guardian spirit," of a "pseudonym."

The very next Essay upholds such a manner of hiding a name. It was also new in 1625, and bears a heading which leaves no doubt as to the subject treated of, namely: "Of Simulation and Dissimulation." The Latin "simulare" (derived from "similis," similar) means to render, make similar; "dissimulare" to render dissimular. "Simulatio" is false pretence, "dissimulatio" disguising, masking. "Dissimulare nomen suum" means, in classic Latin, to disguise one's name, to preserve one's incognito; "dissimulans, quis esset" is translated directly by "incognito."

In his quality of concealed Shakespeare author, Francis Bacon was a dissimulator, he preserved his incognito, *i.e.*, he pretended not to be that which in reality he was. William Shakspere, the man, whose office it was to disguise the doings of the Lord Chancellor, as a poet, was a simulator, *i.e.*, he pretended to be something which, in reality, he was not.

So that the part affected by Bacon himself, the author of the Essays, is that of dissimulation. And the very fact of Bacon again clothing the words on dissimulation in rhymed poetry affords the proof that they form the nucleus of the whole Essay. Right among the prose, we find the sentence:

> It (Dissimulation) followeth many times upon Secrecy, by a necessity: So that, he that will be Secret, must be a Dissembler, in some degree.

The rhymes strike the ear at once; the colon after the word "necessity" indicates the principal rest:

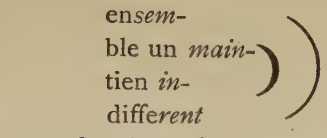
(Dissimulation)
It followeth many times upon Secre*cy*,
by a necessi*ty* :
So that, he that will be Secret, must *be*
a Dissembler, in some de*gree*.

Besides the final rhymes on the same vowel, there are internal rhymes: "*he*, *be*, *Se*cre*cy*, *Se*cret." If we accent the last syllable in "many," we may treat the whole passage as three rhymed French Alexandrines (in which the twelve syllables are counted):

It followeth ma*ny* times upon *Se*cre*cy*,
by a necessi*ty*: So that, he that will *be*
Secret, must *be* a Dissembler, in some de*gree*.

We saw that the French versions of the Anecdotes often contained rhymes, and now we shall find that the French translations of the Essays in the same Paris edition of 1633 also rhyme. The passage on dissimulation is even more merrily rhymed and longer than in the English edition, though printed in prose as usual. For the sake of brevity we shall this time translate it at once into rhymed verses:

(Dissimulation)
Elle suit plusieurs fois le se*cret*
par necessi*té*,
de telle sorte que celuy qui le veut gar*der*
doit estre dissimu*lé*
en quelque de*gré*,
pource que les es*prits*
sont auiour*d'huy*
trop deli*ez*, pour souffr*ir*
à un homme de te*nir*



entre les deux, & d'estre secret,
sans faire tomber
la balance de quelque costé.

But we must return to the English original Essay "Of Simulation and Dissimulation" of the year 1625. For this rhymed verselet does not settle the matter nor does it end there. One object that Bacon pursued in writing his Essays, especially in those contained in the last edition, evidently was to reveal the mystery of his authorship as a poet. But that was not his only object. Those Essays served Bacon rather in elucidating also "the moral and civil" views of the Shakespeare plays. To follow the author step by step in what he says, would be to print the Essays three times over from beginning to end, The Essay, "Of Truth," affords us points of comparison with the Shakespeare-*Tempest*. A number of examples selected from classic antiquity, contained in the Essay, "Of Death," show us those passages in the plays in which the poet falls back upon those stories of antiquity and learns and borrows from them in his own works. The Essay, "Of Adversitie," served also to elucidate similar passages in the plays. We need but recall the line in *As You Like It* (ii. 1):

Sweet are the uses of adversity.

The idea agrees entirely with the views of Seneca and Bacon expressed in said Essay.

We will now closely examine and discuss that Shakespeare-Commentary in the Essays with the aid

of the one under consideration: "Of Simulation and Dissimulation."

There are, says Bacon, three degrees "of this Hiding, and Vailing of a Mans Selfe." The first is simple, "Closenesse, Reservation, and Secrecy"; the second, "Dissimulation," when a person gives words and signs, not to be that, which, in reality, he is; the third, "Simulation," is when a person pretends to be that, which, in reality, he is not. The second degree is that of negative, the third, that of positive dissemblance. Closeness is accordingly called a direct virtue in the Essay, as opposed to vain loquacity. Everybody will trust and place confidence in a discreet man, but no prudent heart will confide in a tattler. As to the second grade, dissimulation, the rhymed verselet tells us all about that. It is the natural result of closeness, as by stubborn silence alone one would betray one's self. Bacon represents the third grade as something loathsome, and, therefore, rather to be avoided: "A Power to faigne, if there *be* no Reme*dy*," are the concluding words of the Essay, and which, again, are made to rhyme.

But, whereas, in two passages of the previous Essay "Of Adversitie" we discovered parallels to *Hamlet*, namely, "that would have done better in Poesy"—"You might have rhymed," and "the Frailty of Man"—"Frailty, thy name is woman," the Essay "Of Simulation and Dissimulation" shows innumerable parallels to the tragedy of *Hamlet*.

Viewed from the manner in which each person in *Hamlet* behaves towards the other, that play might straightway be called the tragedy of "closeness, dissimulation, and simulation." With the exception of

Laertes and Ophelia they each have some secret to keep, *i.e.*, they have to dissemble. The conclusion of the first act is simply one succession of admonitions from the prince to his friends, how each is to behave, if the secret is to be guarded. One of the principal figures, King Claudius (the close, the reserved one), is a dissimulator, he dissembles in a negative sense, he has committed fratricide, which crime he conceals by his words and whole demeanour. Prince Hamlet himself is the greatest simulator the stage has ever witnessed, he pretends to be what he is not, mad, he practises the art of dissembling in a positive sense. The family of the royal Counsellor Polonius is, in this respect, the very opposite to the royal family. The old man himself personifies the acme of loquacity, that quality which Bacon reprehends ; Lærtes is the very spirit of impetuous frankness ; Ophelia is the chaste one, reserved in all she does and says. Thus, we see the three grades of "Hiding" and their extreme opposites, in *Hamlet* and in the Essay.

But it does not end there. Bacon goes on to discuss three advantages afforded by simulation and dissimulation, and three disadvantages. All these three advantages, and all these three disadvantages are represented in *Hamlet*, and what is more, in the same order of succession as in the Essay. The chief advantage of dissembling consists of quieting and lulling to sleep the vigilance of the opponent, to take him by surprise. Hamlet escapes the malevolence of his uncle by simulating madness, and he surprises the murderer by the performance of the play.

The disadvantages are : firstly, simulation and dissimulation give rise to fear, and cause the arrow to

swerve from the object aimed at, as shown in the concluding words following up the prayer of the dissimulating king :

> My words fly up, my thoughts remain below :
> Words without thoughts never to heaven go.

The king's words soaring to heaven miss their mark.

The second disadvantage : "that it pusleth and perplexeth the Conceits of many ; that perhaps would otherwise co-operate with him." Had Hamlet confided in them, he would have won his friend Laertes and Ophelia, whom he loves, over to his side. But he deems it essential to simulate madness also in her presence ; he distracts the mind of Ophelia, till she really goes mad, and he makes a bitter enemy of his friend Laertes.

The third disadvantage : simulation and dissimulation deprive a man of the chief instrument of action, of self-reliance, as shown in Hamlet's words accusing himself of unmanly irresolution.

None of the thick volumes written on *Hamlet* explains the character of that prince better than the few sentences in Bacon's Essay. And for a good reason : it is the poet himself whom we hear speaking.

But the cry is still : "They come!"

Other authorities on Bacon have repeatedly drawn a parallel between a passage in the Essay and the tragedy of Hamlet, although it is but of secondary importance, namely, the passage in which the words of the carefully-written commentary come nearest those of the tragedy. Bacon says :

> It is a good shrewd Proverbe of the Spaniard, Tell a lye, and finde a Troth. As if there were no way of Discovery, but by Simulation.

And Polonius (ii. 1) advises simulation also for the purpose of finding out the truth :

> Your bait of falsehood takes this carp of truth.

In the Essay, we are told the source from which the thought sprang (the Spanish proverb), we have the idea expressed in plain words ; in *Hamlet* that same thought assumes poetic form, tangible shape: simulation becomes bait; the truth we fished for and caught becomes a carp. The nucleus of the thought is the same in both cases.

But that does not exhaust the number of parallels ; we have still to deal with names, names which appear at the very beginning of the Essay. The author, who wished to retain the *Securitatem Nominis*, his *nom de guerre*, towards the people and the uneducated, as long as he lived, was naturally careful not to speak of Hamlet, Claudius, Gertrude, Polonius and Ophelia. But he quotes an instance from Roman history, which in three respects bears resemblance to *Hamlet*.

The Essay names the Roman Emperor Augustus and his step-son Tiberius, both masters of dissimulation and simulation, and goes on to say that Livia, the wife of Augustus, the mother of Tiberius, in no way objected to the cunning art practised both by her husband and by her son. The same occurs in *Hamlet*, the scene of the play only having been shifted from Rome to Denmark : King Claudius and his step-son Hamlet are respectively dissimulators and simulators ; next to them we find the wife of the one, the mother of the other, Queen Gertrude, who gets along very well with both. Claudius had done away with the first husband of

Gertrude, in order to marry her. Augustus had done exactly the same with Livia's first husband.

Finally, two of the names coincide, for Tiberius' full name is "Tiberius *Claudius*," the same as his father's was. Thus we find a Claudius family both in the Essay and in the tragedy, each consisting of three persons related in exactly the same manner to each other, in each case the father of the prince having been done away with.*

Thus, in this remarkable Essay, we find at once the best commentary on the chief characters in the tragedy, allusions to the various sources drawn upon and the originals used in delineating the characters, and last, not least (for this part is written in rhymed verse), we discover the author defending his reasons for dissimulating. How many traits of character may not our Francis have had in common with his Hamlet; how often may he not also have experienced and felt the disadvantages of his powers of dissembling! But they will also be found to resemble each other in the bright side of their character. We need only call to mind that part of the tragedy in which the actors appear for the first time. Hamlet, who but a moment before was the austere simulator, who in his feigned madness had

* In his "Historia Vitæ et Mortis" ("History of Life and Death"), which appeared in the same year as the first Shakespeare Folio Edition (1623), Bacon calls the Emperor Augustus and his wife Livia by the direct name of "actors." Speaking of the Emperor, he says that he looked upon his life as a drama (fabula), and that he had requested his friends to award him applause (Plaudite!) so soon as he was dead. And the Empress Livia (of whom he says that she did not object to the cunning art practised by her husband and by her son) he calls "mima" (actress) twice, in immediate succession.

been hurling darts of sharpest derision and scorn at old Polonius, changes, and simply beams with hilarity and amiableness, the instant the actors are there. And, as his object is to reveal the murder, the prince himself it is who, with the hand of the adept, so recasts the old play to be performed as to bring in the scene which he requires for his purpose. Hamlet also, like Bacon, is at once a concealed poet and a man who remodels old plays and interpolates parts to suit his end.

The next of the new Essays of the year 1625 is the ninth, entitled "Of Envy," a word we have already met with in the concluding part of the Essay, "Of Death." In order to escape envy, one at times disguises one's name. Here we find the same thought expressed in a clearer form, however, in as far as the character of the person employed as the best decoy is described in detail.

For the principal section of the whole Essay (which, moreover affords us a great deal of information on the plays) is that in which the word "Stage" occurs :

> As we said in the beginning, that the Act of Enuy, had somewhat in it, of Witchcraft; so there is no other Cure of Enuy, but the cure of Witchcraft. And that is, to remoue the Lot (as they call it) and to lay it upon another. For which purpose, the wiser Sort of great Persons, bring in ever upon the Stage, some Body, upon whom to derive the Enuie, that would come upon themselues ; Sometimes upon Ministers and Servants ; Sometimes upon Colleagues and Associates ; and the like ; And for that turne, there are never wanting, some Persons of violent and undertaking Natures, who so they may have Power, and Businesse, will take it at any Cost.

The expression "to remove the Lot" is used in cases

where one person takes the place of another, where the question is of a substitute. Thus, for instance, it was customary in Saxony, only fifty years ago, for the son of a wealthy citizen to emancipate himself from military duty by paying a certain sum (I think a few hundred thalers) to a poor peasant's son who stood in need of money, to enlist in his stead. In other words, a substitute, a dummy, was bought. And that is the kind of turning of things and of persons which Bacon so warmly recommends in his Essay. In doing so, he uses the term: "to bring in some Body upon the *Stage*"! adding that there are never wanting some persons who "*will* take it at any Cost"! May we not be permitted to believe that in punning England of the seventeenth century such a man as Bacon, in stringing those words together, was aiming at a certain "*Will*" (William)? At one Will who had undertaken to play the part of a simulating dummy for the dramatist and playwright, Francis Bacon?

In examining the Essays, we shall often find the author insinuating that such a substitute must be of an enterprising, a violent, somewhat eccentric, absurd nature, and that such a one is better than too scrupulous, too cunning a dummy. For the interposing of another person, and the disguising of one's own name, are subjects to which the book is ever reverting, while the opening lines of the next Essay, beginning, as they do, with the words: "*The Stage*," afford us the clearest proof that the theatre forms the foremost and leading subject treated of in those Essays.

Let us now briefly review the contents of those first fifty pages of the book of Essays.

More than two-thirds of those fifty pages contain new work added in 1625. Five Essays are quite new, the other four are, more or less, supplemented and re-cast. The first Essay is written in praise of truth blended with the poet's lie; it eulogises theatrical art, in glowing words culminating in rhymed verse. Further on, and also in rhymed verse, the Essay calls it a pleasure to watch the tempests of the sea, and the tempests of human passions, thus pointing to the first drama contained in the large Shakespeare edition that had appeared shortly before, to *The Tempest*. In the part added to the Essay, "Of Death," we find it confessed that Bacon excelled the others in art, and had reason to fear their jealousy; that passage is also written in rhymed verse. In the Essay "Of Revenge," Bacon plays the "part" of a pardoning prince; and we find the idea of a hurled dart, a shaken spear (Shakespeare) used as a metaphor for cutting words. The punning Essay, "Of Adversitie," admits (which was practically already *done* before), that the principal confessions in the Essays attach to the verse. The Essay praises the "Security of a Guardian Spirit," of a "Deus," "Nomen," "nom de guerre," of a pseudonym. The quotations point to the fact that that name is connected with "velamentum" (curtain), and with "telum" (hurling spear, Shakespeare). All this is immediately followed up with a defence of the art of such dissimulation, an exact and detailed treatise explaining what concealment, dissimulation and simulation are, together with a commentary on the tragedy of *Hamlet* with striking parallels drawn between the names of the principal characters in Essay and Drama. The "Dissimula-

tion" practised by Bacon is defended in a rhymed verselet, which rhymed verselet is even repeated in French. The Essay, "Of Envy," finally advises us, under certain circumstances, to bring a substitute upon the stage, for which turne there is never wanting some person who "will (!) take it at any Cost." We must also remember that Bacon is constantly re-modelling, re-casting quotations in verse or prose from other authors, making verses, rhymed verses in English, or in Latin even; that this manner of expression and rhyme frequently resembles that noticeable in the Shakespeare plays; that the thoughts here and there run parallel to each other (only parallel *words* are carefully avoided), and that even the manner of writing a vexing-rhyme observed in *Hamlet* is repeated in the Essays: "This would have done better in Poesy!" "You might have rhymed!" In both cases we are requested to change the final word into a corresponding word that rhymes.

Such are the facts revealed by the first nine Essays. To these we must add the open confessions, firstly, in the Psalms, to the effect that Bacon was a versifier; secondly, in the Apophthegmes, which state that he was a great wit; thirdly, in his last will, where he admits to having written a great deal in "curiously rhymed" verses; finally, we must not forget the fact that all this was done in the face of approaching death.

Now let us return to the Essays.

The tenth Essay is the disreputed one, "Of Love," disreputed only because most of its readers have hitherto read it too fast, too superficially, and have consequently misunderstood it. "What insipid words,

on so sublime a subject!" they exclaim. And the Anti-Baconites have even tried to prove, by means of this one Essay, what a prosaic fellow Bacon was, and that he could not possibly be the poet that had written the Shakespeare works. And yet this very Essay it is which proves to us that he was the author of the Shakespeare drama, *Anthony and Cleopatra.* The Essay begins:

> The Stage is more beholding to Love, then the Life of Man. For as to the Stage, Love is ever matter of Comedies, and now and then of Tragedies: But in Life, it doth much mischiefe: Sometimes like a Syren; Sometimes like a Fury.

Is not that as clear a statement as it is possible to make that the Essay is to treat of stage-love? Do not the words "Syren" and "Fury" indicate that not the sweet, blissful love of woman is to be the subject to be dealt with, but rather hyper-passionate, sensual love?

And does not all that is said of comedy and tragedy agree in every respect with the spirit of the Shakespeare Plays? In every one of the Shakespeare comedies love plays a principal part. Whereas in the tragedies love only now and then has the leading word. There are really only two true love tragedies written by the great Briton, *Romeo and Juliet* and *Anthony and Cleopatra.*

Again, the opening lines we have just quoted of the Essay are immediately followed up by the name of "Marcus Antonius," that same "Antonius, Anthony" who is the hero of the love-tragedy. The name had not been added to the Essay, which was printed previously, until 1625; another proof that the last edition

revised by Bacon himself was intended to explain and reveal facts hitherto unknown and concealed, not only in the new Essays, but also in the interpolations.

But few great and worthy persons, we are told, were ever seized with such a passion as to be driven "to the mad degree of Love"; but Marcus Antonius, we learn, was among the few. What then follows in the Essay is no song of praise to love which regales the heart of man, but is a characteristic account of sensual passion, a commentary of the doting love of the great Roman General Anthony, who, as Bacon tells us, was foolish enough to permit of his amorousness interfering with State affairs. The love, says the Essay, which such people foster, speaks ever in hyperboles. We only need turn to the first page of the tragedy, and there we read that a new heaven and a new earth would be required, to set a bourn to Anthony's love. Whenever he speaks to Cleopatra, Anthony's lips o'erflow with extravagant speeches. And after his death, Cleopatra does the same. Both the nature of the siren and that of the fury are clearly defined and blended in the character of the Egyptian Queen. One day we see this siren queen in her barge on the Nile with all her attendants around her. Then again we hear her described as a voluptuous gipsy, while Anthony's love is referred to by his own generals as that of a madman, fool, and dotard. Such lovers, says the Essay, are each the other's "Theatre." In true theatrical style, Anthony causes his Cleopatra to be exhibited with her children in the public market-place, and divine homage rendered unto her. And in this manner the Essay follows the tragedy, explaining step by step that which we see enacted upon the stage;

an Essay, indeed, and one which any other commentator than the discreet Bacon would have superscribed with the heading : " Of Anthony's Love." The statement that love ever speaks in hyperboles is, moreover, the very keynote to the love-scenes between Romeo and Juliet. Mind, heart, and soul of those young lovers is permeated with one thought, the thought of love ; all else is forgotten, love absorbs them wholly, and thus they march blindly on towards their doom.

The Twelfth Essay is entitled " Of Boldnesse," and is assimilated to that " Of Envy," inasmuch as it is the next entirely new Essay in the book. Whereas the latter treats of the " bringing-on-to-the-stage " of a dummy, we learn from the former why, under certain circumstances, an actor, rather than any other, should be the person best fitted for that office. We are told that Action and Boldnesse are the virtues " of a Player." And now, for the first time, the Essay-Book relates a little story, that would have done just as well among the anecdotes, for, besides being profusely rhymed, the author indulges in burlesque rhyme, in keeping with the character of the subject treated of. As usual, the story is printed in prose :

Nay you shall see a Bold Fellow, many times, doe Mahomet's Miracle. Mahomet made the People beleeve, that he would call an Hill to him ; And from the Top of it, offer up his Praiers, for the Observers of his Law. The People assembled ; Mahomet cald the Hill to come to him, againe, and againe ; And when the Hill stood still, he was never a whit abashed, but said ; If the Hill will not come to Mahomet, Mahomet will go to the hil.

The whole is a jest in rhyme. " Mahom'et " having

the emphasis on the second syllable, we obtain the recurring internal rhymes "hom"–"come"–"from," while the words "Hill," "still," and "will," furnish a profusion of terminal rhymes. The word "Prai'rs" rhymes with the last syllable of the word "Observers'." "Againe–againe–when" may be said almost to run into each other. Occurring at the end of a line, the last syllable of the word "Miracle" is emphasised so strongly as to afford a rhyme: "Mirakil'," a very common feature in English poetry. "Top–up" also rhyme, and were pure rhymes in Bacon's day. A few times we find the verbal suffix "èd" forming a rhyme. Translated into verse, the lines would run thus:

Nay you shall see a Bold Fel*low'*,
many times, *doe*
Mahom'et's Miracle (Mira*kil'*).
Mahom'et made the People beleeve,
that he would call an *Hill*
to him; And from the *Top*
of it, offer *up*
his *Prai'rs*, for the Obser*vers'* of his Law (*Fop?*)
The People assem*bled'*;
Ma*hom*et cald the *Hill*
to *come* to him, ag*aine*, and ag*aine*;
And *when* the *Hill* stood *still*,
He was never a whit aba*shed'*,
but *said*;
If the *Hill*
will not *come* to Ma*hom'*et, Ma*hom'*et *will*
go to the *hil.*
(*sic!* "to hill" also means "to veil," "to hide.")

The line containing the word "Law" almost challenges us to substitute the word "Fop," which would rhyme with "Top"; for it was, indeed, a fop.

Then the Essay goes on to relate how ridiculous it is, and how wise persons made "Sport" of one whose "Boldnesse," savouring somewhat of a certain absurdity, suffers a defeat. The words of the Essay run thus :

Especially, it is a Sport to see, when a Bold Fellow is out of Countenance; For that puts his Face, into a most Shruncken, and woodden Posture; As needes is must; For in Bashfulnesse, the Spirits doe a little goe and come; but with Bold Men, upon like occasion, they stand at a stay; Like a Stale at Chesse, where it is no Mate, but yet the Game cannot stirre. But this last, were fitter for a Satyre, then for a serious Observation.

Here again the whole passage is composed of verses comically rhymed, which would run on smoothly throughout if, in place of the words "into a most Shruncken, and woodden Posture" which, for a moment, interrupt the rhyme and the measure, we were to substitute the words that suggest themselves: "into a grimace," which is the name we give to such a posture even to-day.

Here are the lines set in verse form :

Especial*ly*,
it's a Sport to *see*,
when a Bold Fellow 's out of Countenance;
For that puts his *Face*,
into a (most Shruncken, and woodden Posture?)
gri*mace*;
As needes it must; For in Bashful*nesse*,
the Spirits *doe*
a little *goe*
and come; but with Bold Men, upon like oc*casion*,
they stand at a stay; Like a Stale at *Chesse*,
where it is no Mate, but yet the Game cannot *stirre*.
But this last, were fitter for a Sa*tyre*,
then for a serious Obser*vation*.

What a charming bit of alliteration in the line: "they *st*and at a *st*ay; Like a *St*ale at Chesse." But the concluding remark clearly shows us that in writing these "curiously rhymed" burlesque verses Bacon had something else in his mind, that he really wanted to draw attention to some "Satyre."

Both the Mahomet story and the second description bear a striking resemblance to the personality of the boldest of all the rogues in the Shakespeare Plays, to Sir John Falstaff. In the great tavern scene he is exposed as a liar and stands for a moment dumbfounded. "What *trick* hast thou now?" Falstaff is asked. But the Mahomet story is repeated at the end of the *Second Part of King Henry the Fourth.* Three times does Falstaff call the name aloud of his prince "Hall" marching in the coronation procession. But "Hall" does not come to him, the prince "stands still" and delivers him a castigatory sermon; whereupon Falstaff (like Mahomet) simply remarks that he will be summoned in the evening, and will then go to his "Hall." This explains to us why, in his story, Bacon changes mountain into a mere "Hill." He wanted the similarity in the sound of the two words to be heard. And if in the principal parts of the Mahomet story we substitute the words "John Falstaff" for "Mahomet," "Hall" for "Hill," and "Sir John" for "a Bold Fellow" in the second rhyming verselet, the rhymes will sound just as droll, in parts even still merrier. Bacon here gives free fling to his exuberant humour running over with excessive merriment. Probably it was the actor William Shakspere who played the part of Falstaff; for we know for certain that said William's chief line was that of a

comedian, from what Ben Jonson says in his "Discoveries," in which he tells us that the player Shakspere was inclined to improvise and add particularly comic speeches of his own, so that at times one felt like putting an extinguisher on to him (literally: "he should be stop'd").

The first nine Essays having gone so far in the facts they reveal as to speak finally of "bringing another person on to the stage," the Essay, "Of Love," introduced us into a Shakespeare tragedy, the Essay, "Of Boldnesse," into a merry "Satyre."

The next Essay (which was not new in 1625) discreetly sounds another title of a Shakespeare Play: *Timon.* The first edition had suppressed that word, which the second one, dated 1612, names for the first time.

The Essay, "Of Seditions and Troubles," most excellently characterises the corresponding proceedings in the Shakespeare Histories. "Fame" (Report, Rumour) is called a "Prelude" to the political disturbances; "Rumour" (Fama) enters and speaks the "Prologue" in the *Second Part of King Henry the Fourth*, where the king has to fight against the rising Barons. The "four Pillars of Government" are spoken of; in *Henry the Sixth* "Pillars of the State" is the term used, both terms meaning the chief Counsellors of the King. Among the new additions to the last edition we find another "Spear-simile":

> Surely, Princes had need, in tender Matters, and Ticklish Times, to beware what they say; Especially in these short Speeches, which flie abroad like Darts, and are thought to be shot out of their secret Intentions.

The Latin version is: "Sententiis, quae veluti spicula volitant."

And again in this Essay a Latin author is quoted, one that is very little read; and again his words are translated into a verselet. In his "Life of the Emperor Probus" (Probus Imperator), Flavius Vobiscus, the Roman historian, says: "Brevi, inquit, milites necessarios non habebimus" ("In a short time we shall not need any soldiers"). Bacon, without naming the author, quotes those words thus: "Si vixero, non opus erit amplius Romano Imperio militibus." The sense is exactly the same, but the words have been made to rhyme:

Si vixe*ro*,
non o*pus*
e*rit* amp*lius'*
Roman' Imperi*o*
mi*liti'ibus*.

Or we might choose this form:

Si vìxe*rò*, non o*pus'* e*rit'* ampli*us'*
Romàn' Impèri*ò* mi*liti'ibus'*.

Two Latin iambic verses of five feet.

The now following Essay, entitled "Of Atheism," showed already in the earlier edition (1612) profusely rhymed sentences, which we here print at once in verse form:

They that de*ny* a God, de*stroy* Mans Nobili*ty*:
For certain*ly*,
Man is of Kinne to the Beasts, by his Body; And if, he *be*
not of Kinne to God, by his Spirit, *he*
is a *Base* and Ignoble Cre*ature*.
It de*stroys* like*wise* Magna*nimity*,
And the *Rais*ing of Humane *Nature*.

The Essay, "Of Travaile" (new in 1625), does not omit to advise young people travelling abroad for educational purposes to attend "Comedies, Such whereunto the better Sort of persons doe resort."

The Essay, "Of Empire," 1625, considerably enlarged, is closely related to the Shakespeare Histories. Like those, he treats princes as "Heavenly Bodies" that bring about good and evil times. The new interpolations contain no fewer than three allusions to the titles of dramas. *Henry the Eighth* is set to rhyme; *Edward the Second* occurs in a set of verses with a four-fold jingle rhyme written in the old ballad style of the time of Edward the Second; finally "the three Sonnes of Henry the Second" (King John and his brothers) are mentioned. The first rhyme runs thus:

> During that Triumvir*ate*
> of Kings, King Henry the *Eight* . . .

That on Edward (a tragedy published under Marlowe's name):

> Edward the Second of Eng*land'*,
> his Queen, had the principall *hand*,
> in the Deposing *and*
> Murther of her hus*band'*.

This manner of emphasising the words "England'" and "Husband'" is, as we before said, intended, as being in the old-fashioned style, such as we hear over and over again in the old ballads:

> Ne for the gold of all England'
> The Douglas wold not break his word.

Or:

> Throughout merry Eng*land'*,
> Where we might find a messenger
> Betweene us two to *sende*.

And who can blame us if, when reading these rhymes, we recall the tragic scenes and atrocities of the dramas? Even Bacon himself in the same Essay, "Of Empire," and with the same stroke of the pen, writes down the word "Tragedies," albeit as a man of discretion he does not say: I mean the Shakespeare Tragedies and Histories.

The next Essay, however, that "Of Counsell," almost doth something of the kind, for it contains a rhymed, somewhat *plain* allusion to the dramas that had appeared under the name of an "Actor":

> It was truly said, Optimi Consiliarii mortui, Books will speake plaine, when Counsellors Blanch. Therefore it is good to be conversant in them; Specially the Bookes of such, as Themselves have been Actors upon the Stage.

Here again we have a repetition of what we saw in the fifth Essay, viz., words of wisdom consisting in a mixture of English and Latin, and all rhymed, as usual; all, except the last line!—which does not rhyme:

> It was truly said, Opti*mi*
> Consilarii mortu*i*.
> Books will speake plaine, when Counsellors Blanch
> Therefore it is good to *be*
> conversant in them; Special*ly*
> the Bookes of such, as Themselves have *been*
> Actors upon the Stage? (?!)

Let us substitute the word "*Scene*"! For we may be sure that is what Bacon meant and nothing else; in other words, we have another vexing-rhyme before us.

And thus, from Essay to Essay, we trace his allusions to Occult Arts, to the Stage, to the titles of the

Plays, to the choice of an "Instrument." In the last-mentioned case, we even discover a direct reference to the Book of the "Actor," which had appeared two years before.

The following Essay, No. 21, "Of Delayes," is one of the shortest in the book. It first appeared in 1625, and with respect to the art of rhyming, it again exposes the fact that Bacon deliberately suppresses rhymes, thus challenging the reader to fill them in for himself. The words we have in mind are these:

> For Occasion (as it is in the Common verse) turneth a Bald Noddle, after she hath presented her locks in Front, and no hold taken:

Here then a "verse" is quoted that is not really a verse, and the reader is supposed to fill in the rhyme. We refer to the somewhat strong saying:

> Take Dame Fortune by the forelock,
> Else she will show you her b . . . . ck.

In the course of the same Essay the opposite takes place. Here, where we should expect the rhyme, there is none; in the next sentences, where we have no reason to look for rhymes, we find them in abundance, two-thirds of the whole Essay are rhymed; we shall, however, merely take out the passage which may be considered a direct paraphrase, a poetic expansion of the beautiful words in *King Lear*, "Ripeness is all":

> The Ripenesse, or Unripenesse, of the Occasion (as we said) must ever be well weighed; And generally, it is good, to commit the Beginnings of all great Actions, to Argos with his hundred Eyes; And the Ends to Briareus with his hundred Hands; First to Watch, and then to Speed.

Some lines before, a bracketed remark ("as it is in the Common verse") drew our attention to the fact that we ought to imagine the lines as being written in verse-form. Here, a bracketed remark ("as we said") points to the fact that these are verses! For the words are interpolated merely for the sake of the verses, of the rhymes, in the passage on "Ripenesse" and "Unripenesse":

> The Ripenesse, or Unripenesse, of
> the Occasion (as we have *said*)
> must ever be well *weigh'd*;
> And generally, *it*
> is good to com*mit*
> the Beginnings of all great Actions, to Arg*us*
> with his hundred Eyes; And the *Ends*
> to Briare*us*
> with his hundred *Hands*:
> First to Watch, and then to *Speed.*

The final word "Speed" rhymes with the opening rhymes "said–weigh'd." The rhymes occur irregularly, as is often the case, also in the poems of Bacon's young friend, the religious poet George Herbert, in "The Temple," and as we still find to-day, thus, for instance, in Alfred Tennyson's glorious poem, "The Revenge," and even in that same poet's beautiful "Ode on the Death of the Duke of Wellington."

Bacon also precedes the lines, and follows them up, with rhymes.

Celerity in the Execution is recommended, a Celerity as that of "a Bullet in the Ayre." The Essay also affords us an abundance of points of comparison with thoughts expressed in the Plays. We quote a few of the principal ones:

To take the saft'st occasion by the front.
Othello, iii. 1.

I go, I go; look how I go, —
Swifter than arrow from the Tartar's bow.
Midsummer-Night's Dream, iii. 2.

Be swift like lightning in the execution.
Richard II., i. 14.

Constantly the same thought, never the same words, recurring in "Shakespeare" and "Bacon." In the drama they are mostly unrhymed, but accompanied with still more brilliant comparisons and referring to some stirring action. In the Essay they are clothed in plainer speech, in the form of proverbs, but often pleasantly rhymed. Thus, on the title-page, Bacon called his Latin translation of the Essays: "Sermones Fideles" ("True Speeches, Faithful Words"), whereas in a preface they are styled "Delibationes" ("Tit-Bits"). They are tit-bits from the Shakespeare works, the leading thoughts, concerning moral and civil matters, having been collected in another form, to ensure their being preserved to Posterity. For, according to Bacon's opinion, all modern languages must finally become "bankrupt," and Latin, he held, afforded a warrant of longevity to a thought, beyond any other language.

The Essay "Of Cunning" had been printed as early as 1612, but the numerous examples were not added till 1625. The very first instance of cunning resembles the ruse employed by Hamlet and Horatio when they set themselves to watch the effect of the performance in the features of the king. In the Essay Bacon uses the words:

To wait upon him, with whom you speake, with your eye; For there be many Wise Men, that have Secret Hearts, and Transparent Countenances.

King Claudius was such a man.

Thus, this subtly conceived Essay contains a long series of instances affording parallel passages to scenes in the Shakespeare Plays. The chief part of this Essay is rhymed, as usual:

There is a Cunning, which we in England call, The Turning of the Cat in the Pan; which is, when that which a Man sayes to another, he laies it, as if Another had said it to him. And to say Truth, it is not easie, when such a Matter passed between two, to make it appeare, from which of them, it first moved and began.

Phrases such as the above-named "I cannot tell," "I confess," "I profess," or the bracketed interpolation "filii" ("my sons"), or the phrase "to say Truth," used in this instance, always indicate that Bacon has something of particular importance to tell us, some great confession to make, which is to follow. Translated into rhyme, the passage would run thus:

There's a Cunning, which we in England call
The Turning of the *Cat* in the *Pan*;
which is, when *that*, which a *Man*
sayes
to another, he *laies*
it, as if Another *had said* it to *him*.
And to say Truth, it is not easie, *when*
such a Matter passed between two (*Men*),
to make it appeare, from which of *them*,
it first mov'd and be*gan*.

The last word, "began," rhymes with "Pan–Man" above. The passage containing the words "sayes–

laies," may be drawn across to the next verse, and treated, with it, as one long line. The words "him-them" are also rhymes, and "when" probably rhymed with the word "Men" (?) suppressed. How delightfully Bacon plays with the rhyming lines "*Cat* in the *Pan*"—"*That* which a *Man*," which are, moreover, so perfectly in keeping with the character of what the words depict: we actually see the "Cat" being tossed "in the Pan." Rendered into German, the beginning lines might run thus:

Eine List gibt's, die man in England heisst:
Das Wenden der *Katz'*
in der *Pfann'*;
wenn man den *Satz*,
den ein *Mann*
sagt, einem andern *wagt*, in den Mund zu legen, als
käm' er von ihm.

Must we not take it that in those lines Bacon is alluding to his relationship to his "Instrument"? He certainly does, and pointedly so, for, in the very next sentence of his Essay, he says: "It is a way that some men have, to glaunce and dart at Others." In Latin the allusion to the hurling-spear, in other words to "Shake-speare" is still clearer: "Est artificium in usu, ut quis in alios spicula quædam obliquè torqueat" ("An artifice is resorted to, in which one person concealed aims darts—figuratively speaking—at others"). Which statement he immediately follows up with the words: "Some have in readinesse, so many Tales and Stories, as there is Nothing, they would insinuate, but they can wrap it into a Tale" (we must not forget that "Tale" also means a dramatic story, see *The Winter's "Tale"*), the concluding sentence giving the

reason for so doing: "which serveth both to keepe themselves more in Guard, and to make others carry it, with more Pleasure."

Here, then, we find another reason why Bacon wrote his Shakespeare Plays and why he "concealed" his name, when giving them to the world. He himself kept in the background of concealment; the jokes and jests perpetrated as it seemed by the actor Shakspere, were more easily borne by the Courtiers, than if they had been hurled consciously by him, their equal. Besides, the fact of the matter being so wrapped in mystery added to the pleasure of the author and of others.

And still Bacon was not yet satisfied; he goes on in the same Essay to tell us the following little story:

A sudden, bold, and unexpected Question, doth many times surprise a Man, and lay him open. Like to him, that having changed his *Name*, and walking in Pauls, Another suddenly *came* behind him, and called him by his true *Name*, whereat straightwaies he looked back.

All these details in the Essay, "Of Cunning," are, as we said before, new interpolations added in the year 1625.

The only new addition to the Essay, "Of Seeming Wise," is the short sentence at the end; all the rest having been printed as early as 1612. But a passage quoted therein again shows us, how fond even at that time already, Bacon was of changing Latin prose authors into rhymers. Bacon writes:

Some are never without a difference, and commonly by Amusing Men with a Subtilty, blanch the matter; Of whom

A. Gellius saith; Hominem delirum, qui Verborum Minutiis Rerum frangit Pondera (a mad man who, in stickling for words destroys the weightiness of the matter).

Those are not Gellius' words (Edward Arber discovered a similar idea expressed by Quintilian, but clothed in very different words); but, what is of greater importance (a fact which Arber, the publisher of the excellent Essay-Edition, never noticed): Bacon again rhymes the words:

> Of whom *A.*
> Gellius saith; Hominem de*lirum*,
> qui Verborum Minutiis *Rerum*
> frangit Ponde*ra.*

The final sentence added in 1625 says:

Seeming Wise men may make shift to get Opinion: But let no Man choose them for Employment; For certainly, you were better take for Businesse, a Man somewhat Absurd, then over Formall.

Here again we find Bacon recommending the employment of "a Man somewhat Absurd."

But we cannot possibly touch upon all the details pointing to parallel passages in the Plays, nor keep repeating how often the name of Julius Cæsar (the well-known title of one of the Roman dramas bearing Shakespeare's name) occurs in the Book, etc. etc. In glancing through, we would only recall the fact that the next Essay recounts the dream of Calphurnia, Cæsar's wife, and all connected therewith. That Essay bears the heading "Of Friendship," and was dedicated (as Bacon himself says in a letter, not in the Essay-Book itself) to his intimate friend Sir Toby

Matthew, the man who always examined Bacon's literary work before it went to print. Is it not again highly significant that that Essay dedicated to the friendship of his literary counsellor, should close with the words :

> I have given a Rule, where a Man cannot fitly play his owne Part : If he have not a Frend, he may quit the Stage.

" Part " and " Stage," the catch-words in the final sentence of an Essay on Friendship, dedicated to that man who gave it us in writing that Bacon's marvellous genius was known under the name of another !

The next Essay was not new in 1625. But the number it bears in the Book places it in a certain relationship of thought to the Shakespeare Plays. It is headed, " Of Expence," and is the 28th Essay. And the 28th drama of the Shakespeare Edition that was published two years before, treats the same subject dramatically, for the first acts of *Timon of Athens* deal with sumptuousness, love of prodigality, *i.e.*, mad " Expence."

In the course of our investigations, we have seen that some of the Essays are connected with certain single dramas (simulation with " Hamlet " ; sensual love with " Anthony " ; expense with " Timon " ; boldness with the figure of Falstaff) ; but, on the other hand, it is natural that certain other Essays should show relationship to a number of Plays, thus, for instance, the Essay, " Of Seditions and Troubles," to the histories ; the Essay, " Of Cunning," to the intrigues and strategies, which find their parallels in various of the Shakespeare Plays. The short Essay, " Of Suspicion," is also of the last-named kind, and is one of

the new ones. The errors of suspicion and its consequences are most clearly shown in three Plays: in *The Winter's Tale* (*cf.* the jealous and cruel King Leontes), in *Hamlet* and *Othello.* In the cases of Leontes and Othello, their suspicion is groundless, their action rash, the result of a superficial observation of facts. Hamlet's suspicions are corroborated. Although the Essay refers only in a single passage of import to those three figures, the manner is unmistakable; it then drops two of them, to deal entirely with the chief figure of the "Moore" (More, more), with the suspecting, jealous Othello. That suggestive, important sentence, concerning all three points of view, runs thus:

> Certainly, they (Suspicions) are to be respressed, or, at the least, well guarded: For they cloud the Minde; they leese Frends; and they checke with Businesse, whereby Businesse cannot goe on, currently, and constantly. They dispose Kings to Tyranny, Husbands to Jealousie, Wise Men to Irresolution and Melancholy.

Leontes, the king in *The Winter's Tale,* becomes a tyrant, Leontes and Othello become jealous husbands; the chief characteristics of suspecting Prince Hamlet are irresolution and melancholy. These are the three Shakespeare parallels. Besides all that, however, that part of the Essay is distinguished by being profusely rhymed:

> Certain*ly*,
> they are to *be*
> re*press'd*,
> or, at the *least*,
> well guarded: For they cloude the Minde;
> they leese Frends; and they checke with Businesse
> whereby Businesse cannot goe *on*,

currently, and constantly.
They dispose Kings to Tyranny,
Husbands to Jealousie,
Wise Men to Irresolution',
and Melancholy.

Eight rhymes on I, one rhyme between the abbreviated "repress'd" and "least" (a pure rhyme in 1625). "Irresolution'," pronounced as a word of six syllables (as in *Richard the Third* and in other earlier plays), rhymes with the word "on," four lines before. Two lines retain the rhythm, but do not rhyme. unless "leese" and "Businesse" form a rhyme, or "whereby" rhymes with "currently," "constantly," "Tyranny," etc.

And now follow close upon each other those sentences referring to a man who knows too little, and ought to endeavour to know "more," but who, instead of doing so, "smothers" his suspicions (and somewhat else), those sentences in which, moreover, the word "Cause" occurs.

There is Nothing makes a Man Suspect much, *more* then to Know little: And therefore Men should remedy Suspicion, by procuring to know *more*, and not keep their Suspicions in Smother.

And the other sentence, after it has been said that one ought to speak one's mind openly towards one's opponent, runs thus:

For thereby, he shall be sure, to know *more* of the Truth of them, then he did before; And withall, shall make that Party, *more* circumspect, not to give further *Cause* of Suspicion.

The word "more" occurs no fewer than four times in those few words, and—it rhymes four times! Let

us hear what the sentences sound like, if we merely pronounce the word "Smother" in the manner in which it was pronounced by a great part of the London Court, in 1625, even by King James, son of Mary, Queen of Scots. "*Smore*" is the Scotch pronunciation of the word:

There is nothing makes a Man Suspect much, *more*
then to Know little: And there*fore*
Men should reme*dy*
Suspicion, *by*
procuring to know *more*,
and not keep their Suspicions in *Smore* (Smother).
— — — — — — — — — — —
For thereby, he shall be sure, to know *more*
of the Truth of them, then he did be*fore*;
And withall, shall make that Party, *more*
circumspect, not to give further Cause of Suspicion (*Smore*?)

We may be allowed to remind the reader of a tragedy in which a suspecting, jealous "moore" (the early form of spelling was: "*more*") believing the empty suspicions cast upon his wife "*smothers*" her, after speaking a wonderful monologue, beginning with the words: "It is the *Cause*, it is the *Cause*, my soul!"

The word "more" rhyming four times, the words "Smore" and "Cause" occurring in the Essay must set us thinking, all the more, as in both cases they are in matter closely connected with Suspicion, Jealousy and Husband. And as though we had not yet enough, the word "Italian" occurs immediately after.

In the Latin Essay, "Smother" is replaced by the words:

Fumo enim et Tenebris aluntur Suspiciones
(For suspicions are fostered by Smoke and Darkness).

Nor can the Latin Essay abstain from rhyming. It opens with a perfect fanfare of rhymes :

Suspiciones inter cogitationes, sunt ut inter aves Vespertiliones (Suspicion is to thought what a bat is to a bird).

Written in verse-form :

Suspi*ciones*
inter cogita*tiones*,
sunt ut inter aves Vesperti*liones*.

As regards the Essay, " Of Discourse," which contains a large number of pleasant rhymes, we would but mention the funny conclusion :

To use too many Circumstances, ere one come to the Matter, is Wearisome ; To use none at all, is Blunt.

Who would suspect rhymes here, at first sight? And yet there they are, only somewhat concealed. The first is a two-syllabled rhyme between the words " ere–one–come " and " Wearisome " ; we don't detect the second until we pronounce the final words as they were intended to be pronounced, then " none't " and " Blunt " form a rhyme :

To use too many Circumstances, *ere* one *come*
to the Matter, is *Wearisome* ;
To use *non't*
all is *Blunt*.

As witty as an anecdote-rhyme ! First we have the long lines with their dragging pedantic rhyme ; then the two short lines with their smart rhymes tumbling over each other, as it were.

The Essay, " Of Prophecies," a new one added in 1625, shows such an abundance of specifically English rhymes that it was not translated into Latin. It was

considered impossible to do justice to those rhymes in the language of the old Romans. The Essay contains innumerable passages corresponding to others in the dramas, for every reader knows how full the Shakespeare plays are of prophecies and superstitious sayings. The quintessence of the Essay is that Bacon ridicules that sort of thing, referring it to the realm of fable and fiction. There, he says, is its proper place; and that, as a rule, such things are not spoken of until the facts have occurred and are over, when the prophecies are invented. That settles the question as to what the author of Shakespeare thought of "ghosts and hobgoblins." He did *not* believe in prophecies and ghosts.

And now we see a "Witch" appear in the Essay; we hear a quotation from "Seneca the Tragedian," followed by a passage selected from ancient history:

> The Daughter of Polycrates dreamed, that Jupiter bathed her Father, and Apollo annointed him: And it came to passe, that he was crucified in an Open Place, where the Sunne made his Bodie runne with Sweat, and the Raine washed it.

We already hear that the passage describing the realisation of the dream commences with the same words as those in the old ballad of "Jephtha's Daughter," which Prince Hamlet makes fun of when speaking to old Polonius about his daughter Ophelia. The ballad, the Shakespeare play and the Bacon Essay afford us a threefold analogy: Jephtha and daughter, Polonius and daughter, Polycrates and daughter. And in keeping with popular superstition and with the character and style of the popular ballad, Bacon imitated the old-fashioned rhymes, his verses abounding

with them. And nobody familiar with old English poesy will hesitate for a moment to pass such rhymes as "passe" and "Place," "Sweat" and "it." The above passage translated into verse would run thus:

> And it came to *passe*
> that he *was*
> crucified in an Open *Place*,
> where the *Sunne*
> made his Bodie *runne*
> with *Sweat*,
> and the Raine washed *it*.

Nor would the ear detect any difference, if we were to change the above form into that of two Alexandrine-verses of six emphasised syllables each:

> And it came to *passe*, that he *was*
> crucified in an Open *Place*,
> where the *Sunne* made his Bodie *runne*
> with *Sweat*, and the Raine washed *it*.

Are such sentences written *by accident?*

Shortly afterwards follows the prophecy which the ghost of Julius Cæsar imparts to Brutus: "Philippis iterum me videbis" ("At Philippi you shall see me again!"). The name of "Cæsar" is carefully avoided here; it is substituted by "A Phantasme." But every reader of Shakespeare knows that one of the principal scenes in the drama is here referred to. He will also at once recall the prophecy uttered towards the end of *The Third Part of King Henry the Sixth* (iv. 6), by Henry the King to the youth Henry Richmond (afterwards King Henry the Seventh). That prophecy Bacon had in mind when he wrote the passage in the Essay:

Henry the Sixt of England, said of Henry the Seventh, when he was a Lad, and gave him Water; This is the Lad, that shall enjoy the Crowne, for which we strive.

After writing three lines in the style of the nursery-rhyme, the author cannot deny him the pleasure of bringing in an iambic verse of five feet, such as might have been fitly introduced in the Shakespeare Historical Plays:

Henry the Sixt of England, *said*
of Henry the Seventh, when he was a *Lad*,
and gave him Water; This is the *Lad*,
that shall enjoy the Crowne, for which we strive.

This is followed by a prophecy on King James, stating that there was some question about "the Change of a Name," thus connecting the king with the idea of an altered name.

Then we have a prophecy which is interpreted thus:

It was generally conceived, to be meant of the Spanish Fleet, that came in 88. For that the King of Spaines Surname, as they say, is Norway.

Another instance of a king whose name is changed: Spain being the same as Norway! And again the verses are rhymed:

It was general*ly*
conceiv'd to *be*
meant of the Spanish *Fleet*,
that *came*
in eighty-*eight*;
For that the King of Spaines Sur*name*
as they *say*,
is Nor*way*.

or we might write the verses in this form:

It was general*ly* conceiv'd to *be*
meant of the Spanish *Fleet*,
that *came* in eighty-*eight*;
For that the King of Spaines Sur*name*, as they *say*,
is Nor*way*.

Example follows example with lightning rapidity. The dream of Cleon (brought upon the stage by the Greek poet Aristophanes, whose name is not mentioned in the Essay) resembles that of Bottom in *A Midsummer-Night's Dream*. With a view to draw the reader's attention to it, Bacon begins to stammer, in the middle of the Essay, just like Bottom does after the ass's dream ("Me-thought I was" . . .). For in the Essay we find the anything but classical phrases: "It was, that he was . . . and it was," immediately followed up by the sentence, referring all the nonsensical talk about prophecies and dreams into the realms of fairy-tales, and calling them fit subject for "Winter Talke by the Fire side." The French translation completes the parallel to *The Winter's Tale*, in which, as we know, a prophecy also plays so important a part, for it speaks of *contes d'hiver*, *i.e.*, directly of "Winter's Tales."

The 37th Essay, also new, like the one just treated of, is entitled "Of Masques and Triumphs." It is also omitted from the Latin edition. The Essay deals, however, not only with what the heading indicates, but with stage-scenery, decoration and lighting, it speaks of comic and serious songs such as are interpolated in comedies and tragedies; so that we do not need to begin by proving that this Essay is connected with the theatre, more especially with scenic effects and decoration of the stage, in the pompous style

exacted by the Royal Court in those days. We would quote but one sentence conveying the same idea as a passage we met with in the first Essay:

The Colours, that shew best by Candlelight, are; White, Carnation, and a Kinde of Sea-Water-Greene.

On the one hand, this short sentence shows us what care and thought was bestowed upon the lighting and blending of colours on the English Court Stage (only the public theatre performed its plays in the open air and in daylight); while, on the other hand, the wording of the above passage clearly proves that we were not wrong in stating that the word "Candlelights" (Taedae, Lucernaeque nocturnae), contained in the passage written in praise of theatrical art (Essay 1), referred to the lighting of the stage. In the one case, the idea is expressed that Masques show best in Candlelight, as the diamond shows best in varied lights; in the other, the colours are named which show best in candlelight on the stage:

Masques . . . Candlelights . . . sheweth best in varied lights. 1st Essay.

Of Masques . . . The Colours, that shew best by Candlelight. 37th Essay.

The next Essay, "Of Nature in Men," was already contained in the 1612 edition. Most of it is rhymed. We would, however, only quote the passage added in 1625, as it contains an independent, a separate idea, perfect in itself, and cast in a special form of verse:

But let not a Man trust his Victorie over his Nature too farre; For Nature will lay buried a great Time, and yet revive, upon the Occasion or Temptation. Like as it was with Aesopes Damosell, turned from a Catt to a Woman; who sate very demurely, at the Boards End, till a Mouse ranne before her.

Therefore let a Man, either avoid the Occasion altogether; Or put Himselfe often to it, that he may be little moved with it.

The above passage is cast in rhythmical form and rhymed throughout. In the part relating the little story of the cat of Æsop, Bacon's true nature, which in so many of his writings he had carefully restrained, here breaks forth to indulge once more in rhyme (Bacon himself is Æsop's Cat); our author affords us an abundance of rhymes following one upon the other in rapid succession, and of the kind we are accustomed to meet with in our present-day Nursery Tales and Fables. At times, the meaning is somewhat distorted, but not without the charming effect which the author aims at. Thus, for instance, where the rhymed verse ends on "till" we are expected to pause for a moment to let the mouse dart out suddenly, in the next line.

Translated into verse, the passage would run thus:

But let not a Man trust his Victo*rie*
over his Nature too farre; For Nature will lay (*lie*)
buried a *great* Time, and *yet* revive *upon*
'the Occa*sion*
or Temp*tation*.
Like *as*
it *was*
with Aesopes Damo*sell'*,
turned *from* a *Catt*
to a *Woman*; who *sate*
very demurely *at*
the Boards End, *till*
a Mouse ranne before her. Therefore *let*
a Man, either avoid the Occa*sion*
altogether; Or *put*
Himselfe often to *it*,
that hee may be *lit*tle moved with *it*.

True to its derivation, the word "Damosell'" or "Damosill'," is emphasised in the same manner as the French "Demoiselle," and forms a perfect rhyme with "till." Between those lines, we hear the rhymed words "Catt–sate–at," which probably rhyme across-lines with "let–it."

A word that is constantly recurring in the Essay is the verb "let," with its rhymes, while the thoughts expressed have chiefly reference to *Hamlet*, in which tragedy we meet with the principal parallel passages.

In the Essay, "Of Fortune," we find such passages as: "Certaine Deliveries of a Mans Selfe, which have no Name," "chose the Name," and, close to each other, the words "Tempest—Julius Cæsar."

The Essay, "Of Usurie," again must be counted among the new ones of the year 1625. I have, on a former occasion, clearly shown in what respect this Essay serves as a commentary on certain incidents in *The Merchant of Venice*, and how in every way the Jew, the merchant, money-lending, accepting interest, affords parallels to passages in the comedy. We would now merely draw attention to a rhymed passage having direct reference to the name of the Jew:

As for Mortgaging, or Pawning, it will little mend the matter; For either Men will not take Pawnes without Use; Or if they doe, they will looke precisely for the Forfeiture.

Set to rhyme:

Or
if they doe, they will looke pre*cisely for*
the *For*fei*ture.*

"Shy" and "precisely" mean almost the same thing. "To looke precisely" and "to looke shy" would, therefore, be almost the same, and one migh

be said to replace the other; and "Shylook," "Shylock," is the name of the man whom we see doing so in the play. He looks shyly, suspiciously, carefully at his pledge (that pound of flesh from the body of the merchant), and he shyly locks his house and property on going out. And Shylock and the man in the Essay both lend without interest, they only "precisely," carefully watch for the time when the pledge is due; both are *usurers without profit!*

In Latin the same passage runs thus:

solutione ad diem minime praestita, summo jure agent
(if payment is not made on the very day (it is due), they proceed with the utmost severity of the law).

In concluding the Essay, the author indulges in a joke, by introducing the word "Conn*ivence*," the last six letters of which spell "*Venice*" by a transposition of one letter ("i"); while the whole word means "to wink at."

In the Essay, "Of Building," (new in 1625) the author, when speaking of Palace, does not omit to inform us regarding the part of the building in which plays are performed; in the Latin Essay he even goes so far as to mention the location of the wardrobes and of the places in which the side-scenes are stored.

The Essay, "Of Gardens," enumerates a whole series of plants in the very same order in which they are named in the Comedy, *The Winter's Tale*, beginning with the flowers of winter; to which fact others, long before me, have drawn attention. This Essay was not published until the 1625 edition of the Book appeared.

Even the Essays dating further back still, and which now follow, contain abundant charming rhymes, but they do not come so near, nor deal so closely with,

the vital question touching upon Bacon as the author of the Shakespeare works, as the new Essays of the year 1625.

The Essay, "Of Negociating," for instance, opens at once with the words:

It is generally better to deale by Speech, then by Letter,

which rhyme:

It is generally *better*
to deale by Speech, then by *Letter.*

But it is recommended, even then, to carry on business by the mediation of a third person. And again we are told what sort of men we should choose as "Instruments," viz.:

Absurd Men for Businesse that doth not well beare out it Selfe.

The Essay "Of Studies," or, as is added in Latin, "de Lectione Librorum" ("On the Reading of Books"), speaks of studies in exactly the same sense, in which they are dealt with, and as they appear on the stage, in the first act of *Love's Labour's Lost.* Studies are of three kinds, such as serve for pleasure, such as we carry on for the sake of affectation, and such as render a man clever. At the same time we are told the effect of these studies, if carried to excess. And that is exactly what we see enacted in the Comedy: Studies carried to excess for pastime and pleasure (King and Courtiers); Studies carried to excess for affectation (Armado and his page); finally the perverse study of words, as impersonated by the schoolmaster and the curate. We have, on a former occasion, proved how far, even to a sentence, Essay and Comedy go hand in hand. We would now merely recall a few short verses, "curiously"

interpolated. One of them we have already mentioned as containing the word "curiously" applied to reading:

> Some Bookes are to be *Tasted,*
> Others to be Swallow*ed*',
> and Some *Few* to be *Chew*'d and Dig*ested*:
> That is, some Bookes are to be *read*
> onely in Parts; Others to be *read*
> but not *Cu*rious*ly*;
> And some *Few* to *be*
> read *wholly,*
> and with Diligence and Attention. (*slowly*?)

We have already dealt with the question in the first chapter, and would now merely repeat, that: "curiously" written books require to be "curiously" read, with attention, diligently and slowly, in order that we may find out the parts which are "curiously rhymed."

Further on in the same Essay, we find the following sentence abounding in droll rhymes:

> If a Man Write little, he had need have a Great memory; If he Conferre little, he had need have a Present Wit; And if he Reade litle, he had need have much Cunning, to seeme to know that, he doth not.

The superabundance of rhymes renders it difficult to know and decide how to translate it into verse-form; and although we have chosen short-lined verses, a number of internal rhymes remain:

> If a Man Write little, *he*
> had *need* have a Great memo*ry*;
> If he Conferre *litt-*
> le, he had *need*
> have a Present *Wit*;
> And if he *Reade*
> little, he had *need*
> have much Cunning, to seeme to *know that,*
> he *doth not.*

One of the next Essays winds up with a similar volley of rhymes:

For saith Pliny very Wittily; In commending Another, you doe your selfe right; For he that you Commend, is either Superiour to you, in that you Commend, or Inferiour. If he be Inferiour, if he be to be Commended, you much more: If he be Superiour, if he be not to be commended, you much lesse.

All is rhyme (with Bacon, not with Pliny). The only lines that do not rhyme are those with the two contrasting words at the end: "more" and "less." A choice bit of drollery is afforded us in the line: "If he be Inferiour, if he be to be . . ." and its counterpart. Here are the lines translated into verse:

For saith Pli*ny*
very Witti*ly*;
In commending Another, you doe your selfe right; For *he*
that you Commend, is either Su*periour*
to you, in *that you Commend*, or In*feriour*.
If he be In*feriour*, *if he be to be commended*,
you much more.
If he be Su*periour*, *if he be* not *to be commended*,
you much lesse.

Thus we have seen how closely certain Essays are related to certain dramas in the thoughts and ideas they express; we have seen how other Essays speak of certain qualities of character which are at once to be observed in several of the dramas. We saw how Bacon would translate Latin prose-quotations in English rhymed verses, in order to obtain his object; we have seen the means he employs to render prominent certain passages concealed in his own prose text by couching them in verse form, whenever he wishes them to refer to a certain piece or person in the plays, or to the title of a drama. We have seen him in his

discourses prove step by step that dramatic poesy is the most delightful kind of truth ; that one may resort to puns and concealed rhymes, in order to express certain things ; that it is advisable to preserve the secrecy of one's name ; that, under certain circumstances, one shall buy a man whom one shall then place upon the stage ; that such manner of concealing, of dissimulation is, at times, fair and to be recommended. Many an important fact was revealed in the English rhymed verses, but not a little was disclosed by the French and the Latin rhymes. The name of "Shakespeare" (hurling-dart) was hinted at. Two things were strenuously avoided ; the direct mention of the name of Shakespeare (in fact of English literature altogether), and the literal quotation of any passages from the plays. This man of genius, coming forward in the Essays as commentator of his own works, always clothed his elucidations in other words than those he chose as the poet, as "Shakespeare." The poet—such, theoretically speaking, is his opinion on the matter—clothes the thoughts of the philosopher in gorgeous robes ; the language of the scholar must be plainer in style, the pictures he draws must be simpler.

And yet, in spite of all, not only in the thoughts, but in the wording and manner of expressing himself, Bacon could not avoid telling us a great deal that carries the mind back to the plays. We shall now briefly bring forward a number of comparisons (such as have already been published repeatedly by others, before us).

The Feare of Death is weake.
2nd Essay.

Cowards dye many times before their deaths,
The valiant never taste of death but once.
Julius Caesar, II. 2.

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We see in Needle-workes, and Imbroideries, It is more pleasing, to have a Lively Worke, upon a Sad and Solemne Grounde, then to have a Darke and Melancholy Worke, upon a Lightsome Grounde.

5th Essay.

Gives not a Hawthorne bush a sweeter shade,
To Shepheards, looking on their silly Sheepe,
Then doth a rich Imbroider'd Canopie
To Kings, that feare their Subjects treacherie?

Third Part of King Henry the Sixth, ii. 5.

Men ought to beware of this Passion (love), which loseth not only things, but it selfe.

10th Essay.

I lose my selfe, my friends, and all for love.

The Two Gentlemen of Verona, i. 1.

It is impossible to love, and to be wise.

10th Essay.

To be wise and love, exceedes mans might.

Troylus and Cressida, iii. 2.

Swellings of Seas, before a Tempest.

15th Essay.

The Water swell before a boyst'rous storme.

Richard III, ii. 3.

Travaile, in the younger Sort, is a Part of Education.

18th Essay.

Home-keeping-youth, have ever homely wits.

The Two Gentlemen of Verona, i. 1.

For Quarrels, they are with Care and Discretion to be avoided.

18th Essay.

Beware of entrance to a quarrell.

Hamlet, i. 3.

(Polonius says these words to his son about to start out on a journey; the Essay also speaks of "Travaile.")

Be so true to thy Selfe, as thou be not false to Others.
23rd Essay.

to thine owne selfe be true:
And it must follow, as the Night the Day,
Thou canst not then be false to any man.
Hamlet, i. 3.

Rats, that will be sure to leave a House, somewhat before it fall.
23rd Essay.

the very rats
Instinctively have quit it.
The Tempest, i. 2.

The Stile of Emperour, which the Great Kings of the World have borrowed.
29th Essay.

The borrowed Majesty.
King John, i. 1.

Let him practise with Helps, as Swimmers doe with Bladders.
38th Essay.

I have ventur'd
Like little wanton Boyes that swim on bladders.
Henry VIII., iii. 2.

A Rich Stone, best plain set.
43rd Essay.

A base foule Stone, made precious by the foyle.
Richard III, v. 3.

The Breath of Flowers, is farre Sweeter in the Aire (where it comes and Goes, like the Warbling of Musick).
46th Essay.

O, it came ore my eare, like the sweet sound
That breathes upon a banke of Violets;
Stealing and giving Odour.
What you will, i. 1.

Others to be Swallowed, and Some Few to be Chewed and Digested. 50th Essay.

Chew'd, swallow'd, and digested.
Henry V., ii, 2.

In the course of our investigations we have discovered many similar instances of resemblance, thus in the passage on Ripenesse, on fear of Death and going in the Dark, on the use of things which Adversity puts in our way, on catching truth by a lie, on speed as the chief weapon in executing a thing. We would recall the Bacon-Shakespearean passage: "It was, that he was . . . and it was," to which we could add many other examples, such as the strange phrase: "that that is is," contained both in the Plays and in the Essays; the lines "How many Things there are"—"how many things are there," from the Essay, "Of Friendship," which vividly recall Hamlet's words: "There are more things . . . ", etc. etc.

. . . . . .

But now let us proceed from these instances of minor importance to the consideration of a few cardinal points; nor is it we who have reserved these till the last, but Bacon himself who placed them at the end of the Book. We refer to his introducing two of the most characteristic titles of Comedies in rhymed Essay-verses, and his reference to the whole Book of Plays, duly completed by appropriate reference to the name of the "Instrument."

The 54th Essay, "Of Vaine-Glory," contains a passage in Latin deriding those desirous, under whatsoever circumstances, of having their name printed on books, even where it is altogether out of place:

Qui de contemnendâ Gloriâ Libros scribunt, Nomen suum inscribunt.

(Who while they write books on the despising of fame, even put their names to them.)

For such cases, Bacon recommends the interposing of persons, who in their false ambition, in their vain-glory accept the post and act as the trumpeters of fame. That the word "Trumpetters" is used with reference to the theatre is a fact everybody will know who remembers that trumpet-signals, blown by the actors from the top of the public theatre, drew the Londoners to the theatre and announced the commencement of the play, just as is done now at Bayreuth and Munich during the Wagner performances. And everything touching upon the subject is written in words that rhyme, and which clearly have reference to the title of the Comedy, *Much Ado about Nothing*. Else what were the drift of the following passages:

According to the French Proverb; Beaucoup de Bruit, peu de Fruit: Much Bruit, little Fruit. Yet certainly there is Use of this Qualitie (of Vaine-Glory), in Civill Affaires. Where there is an Opinion, and Fame to be created, either of Vertue, or Greatnesse, these Men are good Trumpetters.

With the exception of a few lines, which simply clamour for rhyme, all the verses end in perfect rhymes, more than half on the vowel "i" and "uit," fewer on "ers," for "Affaires" forms a perfect rhyme with the final syllable of the word "Trumpetters," and also with "there's." The following verses and rhymes are what Bacon intended us to hear:

(Of Vaine-Glory)
According to the French Proverb; (? !)

Beaucoup de *Bruit*,
peu de *Fruit* * } French rhymes,
Much *Bruit*,
little *Fruit*. } repeated in English !
Yet certain*ly*
there is use of this Quali*tie*,
in Civill Af*faires*.
Where *there's*
an Opinion, and Fame to *be*
created, either of Vertue, or Greatnesse, (? !)
These Men (? !)
are good Trumpet*ters'*.

In his Essay "Of Adversitie," Bacon himself uses the words: "This would have done better in Poesy"; Bacon deliberately changes and alters other poets' and prose-writers' words—may we not be allowed to do the same with his? especially in passages where he saucily challenges us to do so? Do not the three lines, which we have marked (? !) clamour for, and demand, the rhyme? After what our investigations have proved and taught us, may we not be allowed to conclude that the line "According to the French Proverb" should be replaced by words restoring the rhyme: "According to the *Comedy*"? that the dry word "Greatnesse," almost out of place here, should be replaced by "*Poesy*"? and the meaningless noun "Men," by the word that gives the rhyme: "*Play'rs*"?

It is impossible for me to read those lines without the rhymes ringing in my ears:

* The English proverb, corresponding to the French proverb, "Beaucoup de Bruit, peu de Fruit," *is*, "Much Ado about Nothing"; the German proverb, "Viel Lärm um Nichts."

(Of Vaine-Glo*ry*)
According to the Come*dy* ; (!)
Beaucoup the *Bruit,*
peu de *Fruit*:
Much *Bruit,*
little *Fruit.*
Yet certain*ly*
there is use of this Quali*tie,*
in Civill Af*faires.*
Where *there's*
an Opinion, and Fame to *be*
created, either of Vertue, or Poe*sy,* (!)
these *Play'rs* (!)
are good Trumpet*èrs.*

A player was Francis Bacon's "Trumpetter" trumpeting forth the fame of the world's greatest dramatist.

The Essay had been published as early as 1612. Not so the last two Essays, Nos. 57 and 58, which we are now about to consider. They belong to what we may term "Bacon's Literary Bequest," and were quite new works in 1625.

The last but one treats "Of Anger," and chiefly affords us parallels to the Shakespeare play, *Coriolanus.* It concludes with the sentences :

For Raising and Appaising Anger in Another ; It is done chiefly, by Choosing of Times. When Men are frowardest and worst disposed, to incense them. Againe, by gathering (as was touched before) all that you can finde out, to aggravate the Contempt. And the two Remedies are by the Contraries. The Former to take good Times, when first to relate to a Man, an Angry Businesse : For the first Impression is much ; And the other is, to sever, as much as may be, the Construction of the Injury, from the Point of Contempt : Imputing it, to Misunderstanding, Feare, Passion, or what you will.

Golden words, indeed! With the exception of the last four, which are, to use a mild expression, very strange words,—nay, they are simply nonsensical. For how can you impute an Injury to "What you will," to anything you like?

The fact is, we have again rhymed verses before us, as is shown at once by the opening words "Raising" and "Appaising," "Remedies" and "Contraries," together with a number of other rhymes, which we leave it to the reader to discover for himself. We would only draw attention to the concluding lines, which translated into verse, would run thus:

> And the other's, to sever, as much as may *be*,
> the Construction of the Injur*y*,
> from the Point of Contempt: Imputing *it*,
> to Misunderstanding, Feare, Passion, or . . . what
> you will. (? !)

Following out the recipes: "This would have done better in Poesy," and "You might have rhymed," ought we not to substitute the word "*wit*" for "*what you will*," the words concluding this "curiously rhymed" verselet?

It would certainly fit in better, both as regards rhyme and the thought underlying the whole passage, while pointing out the joke which Bacon here indulges in of bringing in the title of a Shakespeare Comedy as the concluding words of his last Essay but one. And the line thus recast: "Imputing it, to Misunderstanding, *Feare*, Passion or Shake*speare*" would not be wide of the mark. Bacon imputed to Shakespeare, the pseudonym-author Shakespeare, that which another might consider as an "injury" (insult).

The next Essay even explains it all, ambiguously

stating that the improvement of missiles (Tela) renders those javelins such, "as they may serve in all Weathers; that the Carriage may be Light and Manageable; and the like."

Should the reader object that the Essay treats of real projectiles, we would answer that this final Essay which we have now come to, bears the heading: "Of Vicissitude of Things," and deals with every possible change and mutation of earthly things, concluding with the words:

> But it is not good, to looke too long, upon these turning Wheeles of Vicissitude, lest we become Giddy. As for the Philology of them, that is but a Circle of Tales, and therefore not fit for this Writing. Finis.

The words "turning Wheeles" and "Vicissitude" point to the theatre. The word "Philology" had not then the meaning it has to-day, it rather conveyed the idea of "eloquence, embellishment of speech, poetic garb." The word "Circle" (derived from the Latin "Circulus") also points to the theatre. The word "Tale" signifies both an epic and a dramatic story; as it occurs in the title *The Winter's Tale* it signifies a dramatic one.

Then we find the statement that this "Circle of Tales" or "Circle of Dramas" is "not fit for *this* Writing" or Book. If those words are to convey any sense at all, what else can they mean but that, in as clear words as possible, reference is being made to *another* Book, written by the same author, and which indeed contained a "Circle of Tales"?

Those sentences are the last two in the Volume of Essays. Like the whole final Essay, they were new in 1625, and the volume containing those Essays was

the last thing which Bacon had printed while he was yet alive. In other words, those two sentences are the very last thing which Bacon himself published in printed form; they are the final words of his literary Will. On such occasions one is not in the habit of writing at random anything that comes into one's mind. The other "Writing," the Book containing the printed "Circle of Tales," the "Circle of Dramas," the "Circle of Plays," to which Bacon's concluding words have reference, is no other than:

> Mr. William Shakespeares Comedies, Histories, & Tragedies,

the Folio with the thirty-six dramas which, two years before, Francis Bacon, assisted by his friend Ben Jonson, had given to the world and posterity, under the mask of the Actor's name.

It almost stands to reason that Bacon should have "curiously rhymed" those words, belonging as they do to the most important contained in the Book. Translated into verse, they would run thus:

> But it *is* not *good*,
> to looke too long, upon these turning *Wheeles*
> of Vici*ssi*t*ude*,
> lest *we* become Gid*dy*.
> As for th' Philolo*gy*
> of them, that is but a Circle of *Tales*.

"It *is* not *good*" forms a double rhyme to "Vici*ssi*-*tude*." "Wheeles"–"Tales" still forms a rhyme to an English ear. The cross-rhymes from one line to the other are delightful; for we might, indeed, treat the whole passage as a composition of three verses, the first and third long lines which show exactly the

same rhythm, connected by a shorter rhymed line, blending its rhyme partly with the first, partly with the third long lines :

> But it *is* not *good*, to looke too long, upon the turning
> *Wheeles*
> of Vici*ssitude*, lest *we* become Gid*dy*.
> As for the Philolo*gy* of them, that is but a Circle of
> *Tales*.

In French, "a Circle of Tales" is rendered by "un cercle d'amibuguitez" (a circle of ambiguities).

In Latin, however, the words in question run thus :

> Quatenus vero ad Philologiam, quae in hoc Argumento, ut plurimum, versatur, nihil aliud est, quam Narratiuncularum & Observationum futilium congeries quaedam.

And even those are rhymed verses :

> Quatenus ver' ad Philologi*am*,
> qu' in hoc Argument', ut pluri*mum*
> versatur, nil aliud est, *quam*
> Narratiuncular' et Observatio*num*
> futili*um* congeries quae*dam*.

Lines one, three and five are rhymed, as also are lines two and four.

And in the very *first* Essay, that Essay which, as we saw, is a song in praise of dramatic art, we are told where to look for that "Circle of Tales, ambuguitez and Narratiunculae." It required all this to enable us thoroughly to grasp the spirit of wit and humour embodied in the opening sentences of the Book.

The word "Giddy" it is, which acts as a connecting-link between the commencement and the conclusion of the Book. At the end, it occurs as an adjective, "Giddy," at the beginning, as a noun, "Giddinesse."

The two opening sentences, counterparts to the two terminal sentences which we have just been considering, run thus :

> What is Truth ; said jesting Pilate ; And would not stay for an Answer. Certainly there be, that delight in Giddinesse ; And count it a Bondage, to fix a Beleefe ; Acting Free-will in Thinking, as well as in Acting.

Any one, not acquainted with Bacon's style of writing, would read those words without stopping to think what they meant ; whereas in reality this is what has been done :

(1) Bacon has deliberately altered a passage from the Bible.

(2) Bacon uses the word " Pilate " in a double sense.

(3) Bacon uses the word " Free-will " in a double sense.

(4) Bacon uses the word " Acting " in a double sense.

The passage in the Bible with which the three opening words of the Book of Essays agree, runs thus (John xviii. 38) :

> Pilate saith unto him, *What is truth ?* And when he had said this he went out again unto the Jews, and saith unto them, I find in him no fault at all.

So that, with the exception of the first three words of the Essay, Bacon's version is totally different from the passage in the Gospel according to St. John. The most striking alteration is the deliberate addition of the adjective "jesting," "said *jesting Pilate.*" In the days when this was written, " to jest " also meant to play a comic part on the stage ; a " Jester " was nothing more nor less than a Comedian. Had Bacon been thinking of the Roman Governor, Pilate, when he

wrote that passage, he would never have added the word "jesting." In another of his writings, "Confession of Faith," he, in fact, calls him *Pontius Pilatus*, deputy of the Romans." So that it could not be that "Pontius Pilatus" whom Bacon had in his mind at the time; he was thinking of "the jesting, the acting Pilate."

But who could that be?

All we need do is to remember the derivation and meaning of the word "Pilate," "Pilatus" and the question is answered. "Pile" in English, "Pilum" in Latin, is a "spear"; "Pilatus" is one armed with a "Pilum," a "spear," *i.e.*, a "spear-hurler," a "Lancer," "*Shakespeare.*"

Should, however, the English translation of the word raise the least doubt in the reader's mind, we need only refer him to the French edition of the Essays, where the adjective "jesting" has been changed into a noun, viz., into "le railleur Pilate," Should this still be insufficient proof, the Latin Essays (that Book, which Rawley, in accordance with his vows, was not allowed to publish till twelve years after Bacon's death) will settle the question; for there we find:

Quid est Veritas, inquit Pilatus *Derisor*? *
(What is Truth, said the *Actor* Spear-Caster?)
(What is Truth, said the *Actor* Shakespeare?)

---

* One of the first Epigrams of Martial runs thus:

Qua Thymelen spectas *derisorem*que Latinum,
Illa fronte precor carmina nostra legas.

(Like as thou gazest at the Theatre, and at the Roman *Actor*, with thy forehead free from furrows, so also read my songs, I pray thee.)

Thus: "Derisor" was the Comedian, the Jester, on the Roman stage, the person who made the audience in the theatre laugh.

"and would not stay for an answer," Bacon continues. Meaning that the actor, feeling the London pavement growing hot under his feet, had, in the very prime of his manhood, left the City, and retired to the quiet of his native town, Stratford-on-Avon, where he died a few years after. When the Plays appeared, when the Book of Essays was published, he had long since been silent for ever.

The Latin translation of the Essays had been completed with the assistance of Bacon's friend, Ben Jonson. The joke which Ben Jonson indulged in at the time is the "pendent" to the opening words of the poem, which some years before he recited to the praise and in honour of Bacon on his sixtieth birthday :

Hail, happy Genius of this ancient *Pile* !

In the mind of that perfect Latin scholar, Ben Jonson, the words "Pile" (Pilum) and "Pilate" (Spear-caster) were for ever closely connected with the name of Bacon.

But now let us return to the first Essay. The next sentence again opens with a rhyme, thus :

Certain*ly*
there *be*,
that delight in Giddinesse ;

The word "Giddinesse" explains itself, and needs no commenting upon. The other part of the sentence may be divided into two rhymed verses :

And count it a Bondage, to fix a Beleefe ; Af*fecting*
Free-will in Thinking, as well as in *Acting*.

"Acting" may, as we have seen, signify to "do a

deed," or to "act on the stage." And the double sense of the word "Free-will" is this: With the emphasis on the first syllable, "Free'-will," it would signify mental freedom only; but, as in the line quoted, an accent is *purposely* placed upon the last syllable, thus "Free-will'," we must take it that in this case "freedom of will" could only be the secondary meaning, the primary signification of the word here intended to be conveyed being "free Will, bold, forward William,"* a play upon the Christian name of that "Pilate" whom Bacon and Ben Jonson had in mind.

Summa Summarum. The beginning of the Book of Essays,—the last printed work which Bacon gave us just before he departed this life,—if properly understood, conveys the following idea:

"'What is Truth?' said the actor Shakespeare (Shakspere), and would not wait for an answer. Doubtless, there are those who delight in being deceived and to whom a settled belief were a mental restraint, a shackle, maintaining, as they do, that the bold William is as good a thinker (poet), as he is an actor."

The last part of the whole Book, the allusion to the "Circle of Tales" which Francis Bacon had written,

* It is well known how fond the English are, and always have been, of punning, and "Will" (Bill) seems to have been a favourite name, as it lends itself so well to that purpose.

Thus we have an old saying:

"Will is a good sonne and Will is a shrewde boy,
And wilfull shrewde Will had won thee this toy."

And in the 136th Shakespeare-Sonnet we find:

"Will will fulfil the treasure of thy love."

and published with the actor's name as the author, corresponds to the above words.

The two opening sentences of the *first* Essay name the *author's pseudonym*, the two final sentences of the *last* Essay name the *Book itself* that Bacon had in his mind from the first line of his "literary Will" to the last.

APPENDIX TO CHAPTER I

DID MR. JAMES SPEDDING REALLY KNOW "EVERYTHING" ABOUT BACON?

MR. JAMES SPEDDING was the editor of the latest and most complete edition of Bacon's Works, and has earned for himself the eternal gratitude of the world as well as mine. Almost everything connected with, or relating to, the name of Bacon he has carefully collected; his painstaking calls for our admiration; to him we owe the first detailed compilation of Bacon's letters.

But shall we, as a great part of the English literary world does, esteem Mr. James Spedding an oracle on "everything" concerning Bacon?

To edit the works of an author and to pronounce a final verdict upon him, are two very different things. In my opinion, the mind of any one undertaking to edit the writings of such a man as Francis Bacon must be far too much absorbed in the task, to allow of his entering, at the same time, into the subject-matter, and fathoming the depths of the writings themselves. He has to compare the various editions hitherto published, he has to rummage among archives and collections, he has to copy manuscripts, the deciphering of which is frequently a matter of difficulty, he has to superintend the reading of the proof-sheets. How can he, whose attention is necessarily thus divided in detail work, retain a clear idea and view of the writings as a whole?

But as I traverse the above raised question as to whether

Mr. James Spedding knew "everything" about Bacon, it is my duty to state the reasons.

Those reasons are manifold, various, and some of them are of great moment.

1. On the title-page of every volume we may read: "The Works of Francis Bacon. Collected and edited by James Spedding, Robert Leslie Ellis, and Douglas Denon Heath." Thus we see that Mr. Spedding had two collaborators; consequently several of the chief works were not published and furnished with notes by him, but by Ellis or Heath.

2. Mr. James Spedding takes upon himself to correct (!) Bacon, where it is entirely out of place. The instance which I am about to quote in proof of my statement has something of the ludicrous about it for the German. In his "Notes on the Present State of Christendom," 1582, Bacon names "Julius, Duke of Brunswick, at the strong castle of Wolfenbettle on *Oder*," and Mr. Spedding adds to the word "Oder" the note "Occar in MS." Pray, tell me, Mr. Spedding, since "Occar" was the name contained in the manuscript, why did you not leave it? Wolfenbettle is really situated on the "Oker" (Occar), and was there even in 1582, and not on the Oder. Bacon, the youth of twenty-one, knew that three hundred years ago. But Mr. Spedding thought he knew it better, as he probably remembered having once heard in his geography lessons something of a river going by the name of "Oder" in Germany. This involuntary joke is contained in vol. viii. p. 24.

3. In 1870 Mr. Spedding published the so-called Northumberland Manuscript which had been re-discovered in the London Palace of the Dukes of Northumberland, as a supplement to the complete edition of Bacon's works. The book is entitled "A Conference of Pleasure." This little "Device," couched in a learned tone, was written by Bacon in 1592. But Mr. Spedding added to his publication a facsimile of the cover of the manuscript, from which it is

evident that, besides other Bacon manuscripts, those of the tragedies of *Richard the Second* and *Richard the Third* had also lain between the same book-covers. The first part of the manuscripts themselves has been preserved, the second part, that containing the Tragedies, has been burnt. These facts Mr. Spedding established in the introduction, adding that the names of "Francis Bacon" and "William Shakespeare" are scribbled something like a dozen times on the cover, but he omits to state the principal fact, viz., that the two names are so arranged above the two titles of the Dramas as to show clearly that the writer first intended to designate "Francis Bacon" as the author of those two plays, but finally wrote the name of "William Shakespeare" (the pseudonym). The entry reads :

By Mr. Francis William Shakespeare
Rychard the second
Bacon *Rychard the third.*

The word "Francis" is emphasised by being again written in a reversed direction over the word "Francis."

This fact, the most important feature of the page, is the very one which Mr. Spedding overlooked or disregarded, representing the whole matter as an *accident.* An accident that two tragedies (which an actor is said to have written) should be found among the written work of the scholar Bacon and between the covers of the same work, before the printing of the tragedies ! The result did not fit in with his account, and Mr. Spedding, or the Duke of Northumberland, inhibited the further sale of the book, so that it became exceedingly scarce and was but little known, until it was reproduced in facsimile by Mr. F. J. Burgoyne in 1904.

4. Strange things seem to have happened between Mr. Spedding and "Shakespeare" anyhow. The learned editor has read Shakespeare far too little and has sounded far too shallowly the depths of a mind and genius like Bacon's to have ever felt or discovered the association and relationship of thought which links the science shown in his prose-

writings to the poetry of his plays. How rarely does he remark that this or that passage or thought reminds him of Shakespeare! But the *naïveté* of Mr. Spedding's words (vol. i. p. 519):

> Shakespeare's plays, of which, though they had been filling the theatre for the last thirty years, I very much doubt whether Bacon had ever heard,

is enough to make one's hair bristle.

Although the Shakespeare Plays had been filling the London theatres for thirty years, Mr. Spedding doubts whether Bacon had ever heard of them! Is not that equivalent to saying that Bacon was more ignorant than any London schoolboy of his day? And how came he to make this astonishing remark? Simply because Mr. Spedding nowhere discovered the name of Shakespeare in Bacon's works.* The reader of this book can account for that; but Mr. Spedding was strangely misled through his superficial and hurried manner of reading. Let us just for a moment try to realise the actual meaning of Mr. Spedding's words. The plays had been performed for decades in the public theatres, and Bacon knew London life better than any other living being. The plays had been performed for decades at Court on festive occasions, and Bacon was a constant attendant at Court. The words "theatre" and "stage" are constantly occurring in Bacon's writings Bacon took a delight in everything connected with the theatre, and wrote in glowing terms of praise on the art of poetry. And you mean to say that same Bacon knew nothing of "Shakespeare"? It is impossible to acknowledge that man an ideal editor, who so misunderstands, so misrepresents his author, as Mr. Spedding does Bacon.

5. And now of the passage in which Mr. Spedding himself

* In the same manner, Mr. Spedding might also have proved that Bacon had never heard of Ben Jonson and Ben Jonson's plays; for neither is *the name of Ben Jonson anywhere to be discovered in Bacon's works and letters*, though Ben Jonson was his friend and collaborator and had dwelt with him for five years.

confesses that there is something—I may here at once add something "very important"—which *he does not know.*

The short, momentous sketch of Bacon's life, written by his secretary Rawley, was not published till 1657, as introduction to the compilation entitled "Resuscitatio." In the year following, Rawley published that sketch as introduction to a little Bacon volume printed in Holland, "Opuscula Philosophica," in Latin, and reprinted it in another little book, "Opuscula Varia Posthuma Francisci Baconi," Amsteledami, 1663." This "Vita Baconi," a highly important document, as it deviates in the Latin version in many respects from the English original, Mr. Spedding omits from his fourteen-volumed edition, thus only furnishing us with a "Life of Bacon" in the English version, as it first appeared in London in 1657.

Those Dutch editions terminate with the sentence:

> Quamvis autem Corpus quod deposuit, Mortale fuerit, Libri tamen ejus & Memoria haud dubiè perennes erunt, neque prius fatis cessuri, quam Orbis terrarum machina dissolvatur.

The concluding words of the English edition of 1657 are:

> But howsoever his Body was mortal, yet no doubt his Memory and Works will live, and will in all probability last as long as the World lasteth. In order to which I have endeavor'd (after my poor Ability) to do this Honour to his Lordship, by way of enducing to the same.

So that, whereas the English version merely says that the Memory and Works of Bacon will "last as long as the World lasteth," the Latin editions published in Holland end with an allusion to the Theatre: "They will not yield to fate, until the theatrical machinery of the globe is dissolved." "Machina," μηχανὴ in Greek, signifies the theatrical or stage-machinery, upon which the gods, in tragedy, descended (were let down) from above on to the stage, hence the saying: "Deus ex machina." The English edition then adds the above-mentioned stilted sentence,

from which all we can gather is that Rawley would have very much liked to say more, but did not dare to do so.

In vol. xiv. p. 524 however, Mr. Spedding, in speaking of this passage added by Rawley, says:

> In a book published in France about the end of the last (18th) century, a passage on this subject is quoted as if from Rawley, about which there must certainly be some mistake. The book is entitled "Le Christianisme de François Bacon, Chancelier d'Angleterre, ou Pensées de ce grand homme sur la Religion. A Paris, an. VII." The passage in question occurs in a note, vol. i. p. 174. "Voici les termes de Rawley, qui etoit un des légataires de Bacon. Neque est quod ullam ei post remotionem familiaris rei tenuitatem* objicere velit: constat enim post hanc nihil quicquam horum quae ad status magnificentiam fecissent† defuisse, sed ita nihilominus vixisse, ut Jovi ipsi de felicitate controversiam facere velle visus fuerit, virtutis omnis, pietatis, humanitatis, patientiae imprimis, exemplum maxime honorabile."‡ *I do not know where this passage is to be found.*

Didn't he indeed know *where to look for those words of Rawley's?* Well then, as the editor of a complete edition of all Bacon's works he does indeed expose his ignorance in a manner fatal to his reputation, for he might easily have found them!

In 1665, the first real "Complete edition of Francis Bacon's Works" in Latin (1324 Folio columns) appeared in *Frankfort on the Main* (not in London, not in England). In 1694, the second, still completer edition of the "Opera Omnia" (1584 Folio columns) appeared in *Leipzig* (not in England this time either, nor in London).

Mr. Spedding never as much as looked at either of those two important editions! He does not even know what is on the *first pages* of those two books.

"For my name and memory, I leave it *to foreign nations.*" In accordance with those words in the Last Will, Rawley

* "Quis" is left out here. The passage was not even copied correctly.

† Here "illi" is omitted. Oh, oh, Mr. Copyist!—The commas are also mostly wanting.

‡ Should be "memorabile"!

had the first part of his revised and completed biography of Bacon printed in Holland, the other part in Germany, not in England. The second part, the conclusion, appears never to have been printed in England, and is *not known to the English.*

What Mr. Spedding discovered in a *French* book is nothing else than the two final sentences of the "Vita Francisci Baconi" as it was printed in Frankfort and Leipzig in the seventeenth century. But it does not constitute the most important part of the conclusion of the German editions. For *that* is printed *between* the end of the Dutch-English edition and the words quoted in the French book. They are the sentences that justify Bacon's doings and defend him against his English opponents.

Here is the real conclusion to the "Vita Francisci Baconi," of which the edition of Mr. Spedding offers us but a meagre fragment, and even that has been tampered with :

(1) The final sentence of the Dutch edition (which Mr. Spedding knew of, and yet *omitted* from his "Complete edition") :

Quamvis autem Corpus quod deposuit, Mortale fuerit, Libri tamen ejus & Memoria haud dubiè perennes erunt, neque prius fatis cessuri, quam Orbis terrarum machina dissolvatur.

(2) The sentences in the two German editions *(fully unknown to Mr. Spedding) :*

Fuere quidem, qui nomini tanti Herois variis obtrectationibus notam inurere tentare sed frustra conati sunt. Licet enim â Rege & Parlamenti Consilio officiis suis remotus fuerit, id alia, nisi Invidia procurante, causa factum non est, ipso semet illo scripturae dicto consolante: Nihil est Novi! Quin hoc ipso eadem illum fortuna mansit, quae Ciceronem apud Octavianum, Callisthenem apud Alexandrum, Senecam apud Neronem, quos vel relegatos, vel occisos, vel Leonibus objectos historiae prodiderunt. Quicquid illorum sit, cùm tanti Viri supra omnem fortunam sint & plerumque Dominos sera ejusmodi factorum maneat poenitentia, novimus etiam Jacobum effatum fuisse, negotio aliquando difficili & intricato se offerente: Utinam Baconus, meus olim Cancellarius, mihi superesset, quàm facilè hinc me expedire vellem.

(3) The two final sentences in the German editions (known to Mr. Spedding through the French book, but *incorrectly* quoted in his modern "Complete edition"):

Neque est, quod ullam ei post remotionem, familiaris rei tenuitatem, quis objicere velit. Constat enim, post hanc, nihil quicquam horum, quae ad status magnificentiam fecissent, illi defuisse, sed ita nihilominus vixisse, ut Jovi ipsi de felicitate controversiam facere velle visus fuerit, Virtutis omnis, Pietatis, Humanitatis, Patientiae imprimis Exemplum maximè memorabile.

We reproduce the English translations:

(1) But what though his body be mortal, doubtless, his memory and his works will live, and, in all probability, not perish until all the theatrical machinery of this globe be dissolved.

(2) But there were also those who by all kinds of malevolent prosecution, sought, though in vain, to stigmatise the name of the great hero. For, albeit he had been disposed of office by the King and by Parliament, this was done from no other cause than jealousy which was the motive. He personally consoled himself with those words of the Scripture: "There is nothing new!" Truly, he shared the fate of Cicero at the hands of Octavian, of Callisthenes at the hands of Alexander, of Seneca under Nero, of whom history relates that they were banished or put to death or cast to the lions. However that may be, as such great men are above all fate, and as their masters usually repent their deeds later on, so we also know that whenever a particularly difficult and complicated matter presented itself, King James is said to have exclaimed: Would my Bacon, my former Chancellor, had remained with me, how easily I would now extricate myself.

(3) Nor is there anybody, who, after his resignation, could reproach him in any way in private affairs. For it has been proved that afterwards naught of that was wanting which had contributed towards the grandeur of his position, but that, in spite of all, he lived so, that it seemed as though he would enter into an argument on Fate with Jove himself, an example of virtue, piety, love of humanity and patience.

That is the true conclusion of Rawley's "Vita Baconi."

We know from history that upon his deposition he was put into the tower *pro forma* for four or five days, and obliged to avoid London for a time, but that eventually he was pardoned and might have returned to Parliament, and, as we have just heard, that his king, surrounded by incapable counsellors, sighed for him.

But Bacon scorned the idea of ever returning to a post in which he had met with such hatred and jealousy. He lived exclusively to write his literary works for the benefit of mankind. He lived *for us!*

And now we ask the question again. Did Mr. Spedding really know everything pertaining to Bacon? Mr. Sidney Lee, author of the well-known book, "A Life of Shakespeare," assumes he did, just as he himself (Mr. Lee) presumes he knows "all" about that "William Shakespeare."

6. And yet Mr. Spedding disregards the most important confession contained in the Last Will, viz., that Francis Bacon wrote "curiously rhymed" books. He seems to take it for granted that an English Chancellor, at his death, should leave curiously rhymed books behind. Neither Mr. Spedding, nor all those gentlemen who would still hold him up as an absolute authority on Bacon, has the remotest idea that there are rhymed verses concealed in Bacon's prose works. In his Essay, "Of Studies," Bacon recommends us to read certain books (among which, first and foremost, his own must be counted) with attention, slowly, "curiously." This Mr. Spedding has, in most cases, neglected to do.

7. But now we are coming to a point in which Mr. Spedding must not only admit carelessness, but must plead guilty of having concealed one of the most important facts from us in an inexcusable manner.

About the year 1825, Basil Montagu published the complete edition of Bacon's Works, which served Spedding, Ellis and Heath as the most natural model to go by. That

edition contains, among many other letters, the one written by Sir Toby Matthew to Bacon, showing the important, the all-important postscriptum. MR. SPEDDING SUPPRESSED THAT LETTER. And why did not Mr. Spedding, who otherwise collected every scrap, include that letter in his edition, a letter, the authenticity of which no one can, no one ever did, doubt? We know of one reason only. It did not suit Mr. Spedding, after all the trouble he had gone to, in publishing a goodly number of Bacon's works, to hunt for the famous pseudonym to which Matthew alludes. The truth revealed by the Northumberland Manuscript *Richard the Second* and *Richard the Third*, by Francis Bacon) did not fit in with Mr. Spedding's calculations; the truth revealed by Matthew's letter did not fit in with his calculations either. He regretted having published the former, and omitted the latter altogether from his edition. But an edition of the Life and Works of Francis Bacon without the Northumberland Manuscript, and without Toby Matthew's letter with the postscriptum, is not a complete edition. We are indebted to Mr. Spedding for a great deal, but it is to Mr. Basil Montagu that we owe the publication of the words:

> The most prodigious wit is of your Lordship's name, though he be known by another.

In *suppressing* that all-important letter, Mr. Spedding had made himself guilty of a *great crime*. He tried to *do away with* something which did not suit him and many others. Why else should it have been that very letter and no other?

APPENDIX TO CHAPTER II

FRANCIS BACON'S ALLUSIONS TO THEATRE AND STAGE

We cannot possibly quote all Bacon says upon this subject, the passages in which it is mentioned being too numerous. We shall, therefore, limit ourselves to reproducing the principal sentences in which he speaks directly of theatre, stage and actors, or uses comparisons referring to them.

From "The Advancement of Learning":

Orpheus' *theatre*.

The division of *poesy* which is aptest in the propriety thereof is into poesy narrative, *representative*, and allusive. *Representative* is as a visible history, and is as an image of actions as if they were present.

But it is not good to stay too long in the *theatre*.

We see a notable example in Tacitus of two *stage players*, Perennius and Vibulenus, who by this faculty of *playing* put the Pannonian armies into an extreme tumult and combustion.

But he *played* it merely as if he had been upon the *stage*.

Tiberius, who was never seen in a *play*.

But men must know, that in this *theatre* of man's life it is reserved only for God and angels to be *lookers on*.

Quid est deformius quam *scenam* in vitam transferre?

From "De Augmentis Scientiarum":

Dramatica autem *poesis*, quae *theatrum* habet pro mundo, usu eximia est, si sana foret. Non parva enim esse potest *theatri*, et disciplina, et corruptela.

Attamen licet in rebuspublicis modernis, habeatur pro re ludicra *actio theatralis*, nisi forte nimium trahat e satyra, et mordeat.

Mimi in *scena agendis*.

Amori multum debet *scena*.

Crudelitas viro bono semper fabulosa esse videtur, et fictio *tragica*.

Adulationis deformitas *comica*, nocumentum *tragicum*.

Atque est res, quae si sit professoria, infamis est: verum disciplinaria facta, ex optimis est. Intelligimus autem *actionem theatralem*.

From the "Novum Organum":

Quatuor sunt genera Idolorum quae mentes humanas obsident. Iis (docendi gratia) nomina imposuimus; ut primum genus, Idola Tribus; secundum, Idola Specus; tertium, Idola Fori; quartum, *Theatri* vocentur.

Sunt denique Idola quae immigrarunt in animos hominum ex diversis dogmatibus philosophiarum, ac etiam ex perversis legibus demonstrationum; quae *Idola Theatri* nominamus; quia quot philosophiae receptae aut inventae sunt, tot *fabulas* productas et *actas* censeamus, quae *mundos* effecerunt fictitios et *scenicos*. Neque de his quae jam habentur, aut etiam de veteribus philosophiis et sectis, tantum loquimur; cum complures aliae ejusmodi *fabulae* componi et concinnari possint. . . .

Idola *Theatri*, sive theoriarum, multa sunt, et multo plura esse possunt, et aliquando fortasse erunt.

Atque hujusmodi *theatri fabulae* habent etiam illud, quod in *theatro poetarum* usu venit, ut narrationes fictae ad *scenam* narrationibus ex historia veris concinniores sint et elegantiores, et quales quis magis vellet.

From the "Historia Vitae et Mortis":

Luceia annum centenarium haud parum superavit; cum dicatur centum annis totis in *scena mimam agens* pronuntiasse; puellae fortasse primo *partes* suscipiens, postremo anus decrepitae. At Galeria Copiola, *mima* etiam et *saltria*, pro tyrocinio suo producta est in scenam, quoto anno aetatis incertum est; verum post annos nonaginta novem ab ea productione rursus reducta est in *scenam*, non jam pro *mima* sed pro miraculo, in dedicatione *theatri* a Pompejo Magno; neque hic finis, cum in *ludis votivis* pro salute divi Augusti iterum monstrata sit in *scena*.

Fuit et alia *mima*, aetate paulo inferior, dignitate sublimior, quae ad nonagesimum annum aetatem fere produxit; Livia Julia Augusta, Caesaris Augusti uxor, Tiberii mater. Etenim si *fabula* fuit vita Augusti (id quod ipse voluit, cum decumbens amicis praecepisset, ut postquam expirarit, sibi *Plaudite* exhiberent), certe et Livia optima mima fuit; quae cum marito obsequio, cum filio potestate quadam et praedominantia, tam bene congrueret.

From the "Natural History":

The people being in *theatres* at *plays*.

As in churches, at arraignments, in *plays* and solemnities, and the like.

From the "New Atlantis":

So as the boats stood all as in a *theatre*.

From "De Sapientia Veterum":

In proprietate nominum quibus *personae* sive *actores fabulae* insigniti et veluti inscripti prodeunt.

From "The History of King Henry the Seventh of England":

And accordingly to frame him and instruct him in the *part* he was to *play*.

To instruct his *player*, either in gesture and fashions.

And none could hold the book so well to *prompt* and *instruct* this *stage play* as she could.

Simon did first instruct his scholar for the *part* of Richard Duke of York.

He thought good (after the manner of *scenes* in *stage plays* and *masks*) to show it far off.

After her husband's death she was matter of *tragedy* (Elizabeth, the widow of King Edward the Fourth).

He would be a continual *spectacle*.

Fortune commonly doth not bring in a *comedy* or *farce* after a *tragedy*.

Made a *play* and *disguise* of it.

And could make his own *part*, if any time he chanced *to be out*.

The *person* of Richard Duke of York, whom he was to *act*.

The *part*, he was to *play*.

The *stage*, where a base counterfeit should *play* the *part* of a King of England.

Playing the prince.

The *tragedy* of a young man.

The *spectacle* of a Plantagenet.

That execrable *tragedy*.

And a great prince and not a *representation* only.

Perkin, *acting* the *part* of a prince handsomely.

The Lord Mayor and the Sheriffs did their *part* stoutly and well.

His *stage-like* greatness.

Therefore now, like the end of a *play*, a great number came upon the *stage* at once.

His first appearance upon the *stage* in his new *person.*
Tragical plot.
It was one of the longest *plays* of that kind.
Play the fool.
Conveyed to the Tower (which was a serious *part*).

From the "Essays":

The *stage* is more beholden to love than the life of man. For as to the *stage* love is ever matter of *comedies*, and now and then of *tragedies.*

It is a poor saying of Epicurus: Satis magnum alter alteri *theatrum* sumus.

Action is the virtue of a *player.*

The things which are to be seen and observed by young men who travel are . . . *comedies*, such whereunto the better sort of persons do resort.

It is good to be conversant in books, especially the books of such as themselves have been *actors* upon the *stage.*

There be some whose lives are, as if they perpetually *played* upon a *stage*, *disguised* to all others, open only to themselves.

I have given a rule where a man cannot fitly *play* his own *part;* if he have not a friend, he may quit the *stage.*

Let the *scenes* abound with light.

Let the *maskers*, or any other, that are to come down from the *scene*, have some motions upon the *scene* itself before coming down.

Quales sunt aedes, quae extruuntur quidem in colliculo paululum elevato: sed cincto undique, more *Theatri*, collibus altioribus.

Atque, quoad portionem convivii, unicam tantum illic Cameram poni velim (in Palatio perfecto): eamque supra gradus quinquaginta pedes ad minus altam: & subter eam, Cameram item alteram, similis longitudinis & latitudinis: quae *apparatum & instructionem, ad festa, ludos, & ejusmodi magnificentias: actores etiam, dum se ornent & parent*, commode recipiat.

From the "Apophthegms":

It was the first time that ever he knew a whore *play* in a *tragedy.*

From the "Psalms":

Or that the Frame was up of Earthly *Stage.*

From "Of the Coulers of good and evil a fragment":

The Epicures say of the Stoics felicity placed in virtue, that it is like the felicity of a *player*, who if he were left of his *auditory* and their *applause*, he would straight *be out of heart and countenance*, and therefore they call virtue Bonum *theatrale.*

From "Proposition touching amendment of Laws":

Nil habet forum ex *scena*.

From "Temporis Partus Maximus" ("The Greatest Birth of Time"):

Nam hominem scilicet *pantomimum* effecisti.

Bernardinus Telesius *scenam* conscendit, et *fabulam* novam egit, nec *plausu* celebrem.

Sus rostro si forte humi A literam impresserit, num propterea suspicabere integram *tragoediam*, veluti literam unam, ab ea posse describi?

From the "Redargutio Philosophiarum" ("Refutation of the Philosophies"):

Quales fuere Gorgias, Protagoras, Hippias, quos Plato ubique excitat, et fere in *comoediae* morem deridendos propinat.

Esse nimirum hujusmodi philosophorum placita veluti diversarum *fabularum* in *theatro* argumenta.

Sane cum isti famae et opinioni tanquam *scenae*, minus servirent quam Aristoteles et Plato et reliqui e scholis . . .

Nam Telesius ex Consentia *scenam* conscendit et novam *fabulam* egit, argumento profecto magis probabilem quam *plausu* celebrem.

Neque tamen nos peregrinum quiddam, aut mysticum, aut *Deum Tragicum* ad vos adducimus.

Nam hominem etiam *pantomimum* effecerunt.

From the "War with Spain":

The *scene* of the *tragedy* is changed, and it is *a new act to begin*.

If Bohemia had been lost, or were still the *stage* of the war.

The Duke of Anjou and the Prince of Orange beholding this noble *acting* from the walls of Gaunt, as in a *theatre*, with great admiration.

The fortune of war made this enterprise at first a *play* at base.

And the whole *tragedy* of that ship.

As if it had been in a *mask*.

The Spaniard's valour lieth in the eye of the *looker-on*.

From the "Devices":

But these immoderate hopes and promises do many times issue forth, those of the wars into *tragedies* of calamities; and those of mystical philosophy into *comedies* of ridiculous frustrations and disappointments of such conceipt and curiosities.

Their lessons were so cumbersome, as if they would make a king in a *play*, who, when one should think he standeth in great majesty and felicity, he is *troubled to say his part*.

If the *lookers-on* be affected with pleasure in the *representation of a feigned tragedy.*

A lively *tragedy.*

Pen tragedies of blood.

Your life is nothing but a continual *acting upon a stage.*

From the "Promus" ("Store-room of elegant speeches"):

A good *comediante.*

She is bright. She may be taken in *play.*

Sometimes a *stander-by* seeth more than a *plaier.*

Iisdem e' literis efficitur *tragaedia* et *comedia.*

From "Private Papers":

I have no desire to *stage* myself.

From the writings on the Essex trial:

About that time there did fly about in London streets and *theatres* divers seditious libels.

This being the platform of their enterprise, *the second act of this tragedy* was also resolved.

Edward II., who was made prisoner, and soon after forced to resign, and in the end *tragically murdered* in Barkley Castle.

That the afternoon before the rebellion, Merricke with a great company of others that afterwards were all in the action, had procured to be *played* before them *the play of deposing King Richard II.**

Neither was it casual, but a *play* bespoken by Merricke.

And not so only, but when it was told him by one of the *players*, that the *play* was old, and they should have lost in *playing* it; there were forty shillings extraordinary given to *play* it, and so thereupon *played* it was.

So earnest was he to satisfy his eyes with the sight of that *tragedy*, which he thought soon after his Lord should bring from the *stage* to the state, but that God turned it upon their own heads.

From the accusation by Francis Bacon in his capacity as Attorney-General against the Earl and Countess of Somerset, charging with poisoning:

But that they remained rather *spectacles* of justice in their continual imprisonment, than monuments of justice in the memory of their suffering.

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* Mr. Spedding's inexcusable statement: "I very much doubt whether Bacon had ever heard of Shakespeare's Plays" (that malevolent, hair-bristling distortion of facts) is here finally refuted by Bacon's own words.

The great fame of justice (my Lords) in this present action, hath a *Vault*, and it hath a *Stage;* a *Vault* wherein these works of darkness were contrived; and a *Stage*, with steps, by which they were brought to light.

I will hold myself to that which I called the *stage* or *theatre*, whereunto indeed it may be fitly compared; for that things were first contained within the invisible judgments of God, as within a *curtain*, and after came forth, and were *acted* most worthily by the King, and right well by his ministers.

Upon this ground the King *playeth* Solomon's *part*, Gloria Dei celare rem, et gloria regis investigare rem.

Nay, when it came to the first solemn *act* of justice.

But all these being but the organs and instruments of this fact, the *actors and not the authors*, justice could not have been crowned without this last *act* against these great *persons*.

The King hath chosen the better *part*, reserving always mercy to himself.

But (my Lords) where I speak of a *stage*, I doubt I hold you upon the *stage* too long.

Weston, who was the *principal actor* in the impoisonment.

Then was the time to execute *the last act* of this *tragedy*.

You were the *principal actor*, and had your hand in all those *acts*.

From Letters:

(The Members of the London Inns of Law to Bacon) Ye that spared no pain nor travail in the stetting forth, ordering, and furnishing of this *Masque*.

(Bacon to Lord Burghley) There are a dozen gentlemen of Gray's Inn, that out of the honour which they bear to your Lordship and my Lord Chamberlain, to whom at their last masque they were so much bounden, will be ready to furnish a *masque*.

(Bacon to the Earl of Shrewsbury) To borrow a horse and armour for some *public shew*.

(Bacon to Buckingham) This entrance upon the *stage*.

(Bacon to Buckingham) God make your Grace a *spectacle* of prosperity.

(Bacon to Buckingham) I like well that Allen *playeth* this *last act* of his life so well.

(Bacon to Buckingham) That these things should not be *staged* nor talked of.

(Bacon to the Members of the House of Lords) You sit all upon one high *stage*.

(Bacon to the King) Buildings of temples, tombs, palaces, *theatres*, and the like, are honourable things, and look big upon posterity.

(Bacon to Count Gondomar) Me verò jam vocat et aetas, et fortuna, atque etiam Genius meus, cui adhuc satis morosé satisfeci, ut excedens è *theatro* rerum civilium literis me dedam, et *ipsos actores* instruam, et posteritati serviam.

ALLUSIONS BY BACON AND HIS CONTEMPORARIES TO THE TITLES OF THE SHAKESPEARE-DRAMAS AND THEIR AUTHORSHIP

(De Augmentis Scientiarum) Suave est *spectaculum*, navem intueri *tempestate* in mari jactatam.

(Matthew to Bacon) I shall not promise to return you weight for weight, but *measure for measure*.

(The Advancement of Learning) As it is used in some *comedies of errours*.

(Essays) *Beaucoup de Bruit*, peu de Fruit; *Much Bruit*, little Fruit.

(Conclusion of the Collection of Apophthegms, 1661 Edition) Come now, *all is well*.

(Promus) *All is well that endes well*.

(Essays) Imputing it to misunderstanding, fear, passion, or *what you will*.

(Essays) Prophecies, dreams, and predictions ought to serve but for *Winter Talke* (*contes d'hiver*).

(Northumberland-Manuscript) By *Mr. Francis Bacon* | *William Shakespeare* *Richard the second* *Richard the third*

(Matthew's Collection of Letters in a letter speaking of Bacon) *As that excellent Authors Sir John Falstaff* says.

Bacon's History of King *Henry the Seventh*. (Henry the Seventh, the only king *missing* from the series of the Shakespeare Histories arranged according to the time the kings reigned. The above-quoted passages show how in writing this very book Bacon constantly mentions the stage and had that in his mind).

(The Advancement of Learning) In *Henry the Eighth's* time also began that great alteration in the state ecclesiastical, *an action which seldom cometh upon the stage*.

(Preface to Troylus and Cressida, 1609) His Commedies seeme to be born in that sea that brought forth Venus. (The *Birth* of Venus was *mysterious*—*cf.* De Sapientia Veterum.)

(Edward Ravenscroft writes in 1678) I have been told by some ancient conversant with the stage, that *it* (*Titus Adronicus*) was not originally his (the actor Shakspere's), but brought up *by a private author* to be acted.

Imago Civilis *Julii Caesaris.* (Written by Bacon to explain and supplement the Tragedy.)

(Praise of Love) See *Antonie and Cleopatra.*

(Thomas Nash in the Preface to Greene's Menaphon) The author of Hamlet was one of the "trade of Noverint, in which he was born." (Lord Campbell explains: The trade of Noverint is the profession of Law, Jurisdiction, documents in former times always commencing with the words "Noverint universi per presentes"—"Know all men by these presents."—So that Nash thus designates *the Author of "Hamlet" a lawyer and the Son of a lawyer.*)

APPENDIX TO CHAPTER V

TEMPORIS PARTUS MAXIMUS

THE little work, written in Latin by Francis Bacon, from which we have taken the motto for our fifth chapter, is a unique work. Bacon himself had destined it only for his "intimates," for the "filii," and never had it printed. Only the later editions contain the work. It bears the title "Temporis Partus Masculus" ("The Male Birth of Time") or "Temporis Partus Maximus" ("The Greatest Birth of Time"). But from the fact of the well-instructed editors of the First Complete Latin Edition published in Germany, in Frankfort-on-the-Main, in 1665, placing Bacon's letter, mentioning the work, right at the end of their publication (column 1324), we know how highly the author valued that little work. Here, in the concluding sentences of that letter to an Italian scholar, Bacon himself says that the thought "Temporis Partus Maximus" had occupied him ever since his youth—upwards of *forty years*.

But what is contained in Bacon's writing bearing the same title? Nothing more nor less than a satirico-comic description of all philosophers of ancient and modern times representing them as actors, with the statement that all their philosophical systems were nothing else but theatrical performances, each one having enacted something different to his audience. All we need do is to transfer the thought "all philosophers perform plays" to Bacon himself and his philosophy, and we have another confession that he had also laid down his philosophic thoughts in dramas. That this was done under another name is clearly shown in the

sentence chosen as our motto for the fifth chapter, in that sentence in which Bacon, in just as drastic and strong terms as he uses against all the illustrious names of philosophers, derides the idea of a whole tragedy being written by anybody scarcely able to write a single letter of the alphabet. The whole being written in prose, the sentence in question naturally also appears to be in that form :

Sus rostro si forte humi A literam impresserit, num propterea suspicabere integram tragoediam, veluti literam unam, ab ea posse describi ?

In reality, however, that sentence, the nucleus of the whole, is rhymed in Bacon's true fashion, and that more profusely than other similar passages, for that one short sentence contains no fewer than eleven or twelve rhymes :

Sus rostro *si*	What though a *pig*
forte hu*mi*	perchance may *dig*
A lite*ram*	and print an *A*
impresserit, num propterea	i'th ground with burrowing greedy *snout*,
suspicabere inte*gram*	do you think it possible, *say*,
tragoedi*am*,	a tragic *play*
velu*ti*	such a *pig*
lite*ram*	could ess*ay*
u*nam*	like th' *A* ?
ab e*a*	Who would *doubt*
posse descri*bi* ?	such conceit were—*big !*

These short verses may, of course, be differently divided into lines of various length. On page 44, we wrote the whole sentence in four lines, printing most of the rhymes as internal rhymes. But rhymes there are which any ear trained to hearing verse and rhyme must detect, in whatever form we print or write the passage.

The droll idea, however, to oppose a pig to a tragedian is evidently traceable to the old Latin saying : "Sus Minervam" (The pig would teach Minerva, would excel the goddess of wisdom). This drastic proverbium with others headed "Absurda" is specified in a book written by Erasmus of Rotterdam, entitled "Adagia," which Bacon diligently studied and freely quoted from. According to Erasmus,

the pig represented stupidity. But Bacon's verselet resembles still more closely the other "dictum" cited by Erasmus: "Sus cum Minerva certamen suscepit" ("The pig enters the lists against Minerva"). Bacon's play on the words "*sus*" and "*sus*picabere" corresponds to Erasmus' pun on "*sus*" and "*sus*cepit." This affords us an excellent instance, by the bye, of what secretary Rawley means when he says: "Bacon clothed the thoughts of others in more beautiful garbs."

APPENDIX TO CHAPTERS VIII AND IX

REMARKS ON ENGLISH AND FRENCH RHYMING

THE following selections are intended to show how fond English and French poets were, and still are, of indulging in poetry consisting of lines varying in length, and of "interlacing" and combining rhymes in a most extraordinary manner.

From George Herbert's Collection of Religious Poems, "The Temple." Herbert was the man to whom Bacon dedicated his "Seven Psalms." He lived from 1593 to 1632.

The two opening stanzas of the poem "Discipline" run thus:

Throw away Thy rod,
Throw away Thy wrath;
O my God,
Take the gentle path.

For my heart's desire
Unto Thine is bent:
I aspire
To a full consent.

Here is the first stanza of the poem "Peace":

Sweet Peace, where dost thou dwell? I humbly crave,
Let me once know.
I thought thee in a secret cave,
And asked if Peace were there.
A hollow wind did seem to answer, "No;
Go seek elsewhere."

Herbert's rhymes are frequently very far apart, and the rhythmic motion is perfectly free in other poems, such as for instance, "The Collar":

I struck the board, and cried, "No more,"
I will abroad.
What! shall I ever sigh and pine?
My lines and life are free—free as the road,
Loose as the wind, as large as store.
Shall I be still in suit?
Have I no harvest but a thorn
To let my blood, and not restore
What I have lost with cordial fruit?
Sure there was wine
Before my sighs did dry it: there was corn
Before my tears did drown it.
Is the year only lost to me?
Have I no bays to crown it?
No flowers, no garlands gay? All blasted?
All wasted?
Not so, my heart; but there is fruit,
And thou hast hands.
Recover all thy sigh-blown age
On double pleasures; leave thy cold dispute
Of what is fit, and not forsake thy cage,
Thy rope of sands.
Which petty thoughts have made, and made to thee
Good cable, to enforce and draw,
And be thy law,
While thou didst wink and wouldst not see.
Away; take heed:
I will abroad.
Call in thy death's head there; tie up thy fears.
He that forbears
To suit and serve his need
Deserves his load.
But as I raved and grew more fierce and wild
At every word,
Methought I heard one calling, "Child;"
And I replied, "My Lord."

These are the opening lines of the poem "Intimations of Immortality from Recollections of Early Childhood," by William Wordsworth (1770 to 1850):

There was a time when meadow, grove, and stream,
The earth, and every common sight
To me did seem
Apparelled in celestial light,
The glory and the freshness of a dream.
It is not now as it has been of yore;—
Turn wheresoe'er I may.
By night or day,
The things which I have seen I now can see no more!

The opening lines of the poem "The Bells," by the American poet, Edgar Allan Poe (1809 to 1849) read:

Hear the sledges with the bells—
Silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens seem to twinkle
With a crystalline delight;
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinnabulation that so musically swells
From the bells, bells, bells, bells,
Bells, bells, bells—
From the jingling and the tinkling of the bells.

The "Poeta laureatus" of England, Alfred Tennyson (1809 to 1893), was equally fond of irregular rhyme and rhythm, employing it alike in poetry of a merry, playful, or powerful character and in serious vein.

Here are the first lines of the poem "The Mermaid":

Who would be
A mermaid fair,
Singing alone,
Combing her hair
Under the sea,
In a golden curl
With a comb of pearl,
On a throne?

Written in the Bacon-Shakespeare style the poem, with its internal rhymes, would probably have read thus:

Who would *be* a *mer*maid *fair*, singing *alone*,
Combing her *hair*, under the *sea*,
In a golden *curl* with a comb of *pearl*, on a *throne?*

The opening lines of the "Ode on the Death of the Duke of Wellington" read:

Bury the Great Duke
With an empire's lamentation,
Let us bury the Great Duke
To the noise of the mourning of a mighty nation,
Mourning when their leaders fall,
Warriors carry the warrior's pall,
And sorrow darkens hamlet and hall.

The fourth stanza from the ballad "The Revenge," describing Sir Richard Grenville defending his ship against fifty-three Spanish ships, runs thus:

He had only a hundred seamen to work the ship and to fight,
And he sailed away from Flores till the Spaniard came in sight,
With his huge sea-castles heaving upon the weather bow.
"Shall we fight or shall we fly?
Good Sir Richard, tell us now,
For to fight is but to die!
There'll be little of us left by the time this sun is *set*."
And Sir Richard said *again:* "We be all good English *men*.
Let us bang these dogs of *Seville*, the children of the *devil*,
For I never turn'd my back upon Don or devil *yet*."

We shall conclude with two short selections to instance the delight in nursery rhymes. The first stanza from the poem "Mother Hubbard" reads:

Old Mother Hubbard
Went to the cupboard
To get her poor Dog a bone;
But when she came there
The cupboard was bare,
And so the poor Dog had none.

And the beginning of the poem "King Luckieboy's Party" is:

King Luckieboy sat in his lofty state chair,
His Chancellor by him,
Attendants, too, nigh him,
For he was expecting some company there.

And Tempus, the footman, to usher them in,
At the drawing-room floor;
And a knock at the door
Came just at the hour they'd announced to begin.

To show that the same kind of verses is to be found in French we begin by quoting the opening lines of "Joconde," from the "Contes et Nouvelles," by La Fontaine (1621 to 1695):

Jadis régnoit en Lombardie
Un prince aussi beau que le jour,
Et tel que les beautés qui régnoient à sa cour
La moitié lui portoit envie,
L'autre moitié brûloit pour lui d'amour,
Un jour, en se mirant: "Je fais, dit-il, gageure
Qu'il n'est mortel dans la nature
Qui me soit égal en appas,
Et gage, si l'on veut, la meilleure province
De mes Etats;
Et, s'il s'en rencontre un, je promets, foi de prince,
De le traiter si bien qu'il ne s'en plaindra pas."
A ce propos s'avance un certain gentilhomme
D'auprès de Rome, etc.

As an example of serious poetry, we have selected the first stanza of the anonymous poem "Voici l'étoile du Matin":

Voici l'étoile du matin,
Que fait briller l'amour divin:
Pure et sainte lumière,
Répands dans nos cœurs ta clarté,
Viens dissiper l'obscurité
Qui règne sur la terre.
Seigneur! Sauveur!
Fils du Père!
Ta lumière
Salutaire
Nous conduit et nous éclaire.

Stanzas of varying length, wedded to lines of varying length, and the predilection for rhymes in quick succession are shown in the poem "Le Retour du Printemps," by Marc-Antoine Désaugiers (1772 to 1827), the first stanza of which runs thus:

Doux printemps
Oui nous rends
Le feuillage,
Heureux temps,
Saison du bel âge,
Avec toi renaissent au village
Les beaux jours,
La joie et les amours.

We shall conclude this selection of "poésies," with part of a poem from that giant of language, Victor Hugo. Great variety is shown in his verses in the above named poems "Les Orientales." But also in other works there are delicious specimens of rapid rhyme and varying verse. The following is the commencement of a "Chanson" from "Les Chants du Crépuscule" :

L'aube naît et ta porte est close !
Ma belle, pourquoi sommeiller ?
A l'heure où s'éveille la rose
Ne vas-tu pas te réveiller ?

O ma charmante,
Écoute ici
L'amant qui chante
Et pleure aussi ! — — —

APPENDIX TO CHAPTER IX

FROM THE WORKSHOP OF THE PHILOSOPHER-POET

SCARCELY anywhere can we trace the mental work of Francis Bacon, when employed in putting an important thought into rhymed form, so clearly as in the recasting of Lucrece's words on the pleasurable sight afforded by watching from the shore unfortunate sailors tossed to and fro on the waves. For in no fewer than six different versions may we follow up that thought in Bacon's writings through several decades. From the very beginning, we see the words "ship," and "tempest," and "errors" used in connection with the same. In one place he speaks of the "Hill of the Muses," in another of the "Hill of Truth"; we may notice how the ideas conveyed in the sentence tend more and more towards the theatre, even leading to the interpolation of the word "play" (spectaculum), and how rhyme and verse-rhythm are introduced in the Latin and French versions, but most forcibly in the English translation.

In Francis Bacon's "Device," written for the Earl of Essex (1595), we read:

"But the gardens of the Muses keep the privilege of the golden age; they ever flourish and are in league with time. The monuments of wit survive the monuments of power: the verses of a poet endure without a syllable lost, while states and empires pass many periods. Let him not think he shall descend, for he is now upon a hill as a ship is mounted upon the ridge of a wave; but that hill of the Muses is above tempests, always clear and calm; a hill of the goodliest discovery that man can have, being a prospect

upon all the errors and wanderings of the present and former times."

(Almost without rhyme.)

"The Advancement of Learning" (1605).

Neither is that pleasure of small efficacy and contentment to the mind of man, which the poet Lucretius describeth elegantly.

Suave mari magno, turbantibus aequora ventis, &c.

It is a view of delight (saith he) to stand or walk upon the shore side, and to see a ship tossed with tempest upon the sea; or to be in a fortified tower, and to see two battles join upon a plain. But it is a pleasure incomparable, for the mind of man to be settled, landed, and fortified in the certainty of truth; and from thence to descry and behold the errors, perturbations, labours, and wanderings up and down of other men."

(Rhymes: side–fortified–fortified, see–sea–be–see–be–certainty–descry, plain–men.)

"De Augmentis Scientiarum" (1623).

Neque illa voluptas, quam depingit Lucretius, ultimum in Animo locum sortitur.

Suave mari magno turbantibus aequore Ventis, &c.

Suave est spectaculum (inquit) stantem aut ambulantem in littore, navem intueri tempestate in mari jactatam: suave itidem ex editâ turri duas cernere Acies concursantes in planitie: at nil dulcius est Homini, quàm mens per doctrinam, in arce veritatis collocata, unde aliorum errores, & labores dispicere possit.

(Rhymes: stantem–ambulantem, intueri–mari, errores–labores; "Spectaculum" added.)

Essay of Truth (1625).

The Poet, that beautified the Sect, that was otherwise inferiour to the rest, saith yet excellently well; It is a pleasure to stand upon the shore, and to see ships tost upon the Sea: A pleasure to stand in the window of a Castle, and to see a Battaile, and the Adventures thereof, below: But no pleasure is comparable, to the standing, upon the vantage ground of Truth: (A hill not to be commanded, and where the Ayre is alwaies cleare and serene;) And to see the Errours, and Wandrings, and Mists, and Tempests, in the vale below.

(Rhymes: inferiour–shore, well–Castel'–Battel'–comparabil'–hill, see–Sea–be–see, window'–below–below, where–Ayre–cleare, and a few internal rhymes.)

Essay De la Verité (1633).

Je treuve fort remarquable les paroles d'un Poëte par qui fut mise en credit une Secte, qui sans cela estoit inferieure aux autres. Il y a du plaisir, dit-il, d'estre à la rive, & de voir sur la mer les navires agitées par la violence des vagues. Il fait beau voir des fenestres d'un haut chasteau un champ de bataille, & les adventures qui s'y passent; Mais il n'est point de contentement comparable à celuy qu'on treuve à se tenir dans le fonds de la Verité. Comme elle est une montagne qu'on ne sçauroit commander, & où l'air est tousiours pur & serain, asseurément rien n'empesche que d'enhaut on ne voye à l'aise les erreurs & les changements, ensemble les vapeurs & les tempestes qui s'esmeuvent dans une basse valée.

(Rhymes: qui–credit–qui, cela–estoit–a, plaisir–navires, beau–haut–chasteau–d'enhaut, Verité–valée, serain–rien, changements–ensem–tem, erreurs–vapeurs. The word "haut" was evidently added merely for the sake of the rhyme, for it does not occur in any English or Latin version.)

Essay De Veritate (1638).

Poeta, qui Sectam, alioqui, caeteris inferiorem, ornavit, elegantissimè dixit; Suave est in Litore stanti videre Naves Fluctibus exagitatas; Suave ad Arcis Fenestram stanti, Praelium commissum, ejusque varios Eventus, inferiùs spectare; Sed nulla voluptas aequiparari potest huic ipsi, Nempe ut quis stet super Clivum Excelsum veritatis; (Collem certè inaccessibilem, ubi Aer sempèr liquidus est, & serenus,) Atque inde Errores, Homines palantes, Caligines, & Tempestates, in Convalle subjacente, despiciat.

In the French, but more especially in the last English version, Bacon attains that profusion of rhymes which at first he only faintly hinted at. The sentence is now "curiously rhymed."

THE SHAKESPEARE BOOKS AND BACON'S SPARE TIME

We cannot sufficiently emphasise the fact that the publication of new Shakespeare books always depended upon Francis Bacon's leisure time, upon what time Francis Bacon had at his disposal, and that the name of "Shakespeare" as an author is never printed the same as the name of the actor which was spelt "Shakspere."

The thirty-three years of literary work, 1593 to 1625, are divided into three distinct periods, determined by Bacon's observance of his state duties.

FIRST PERIOD: 1593–1609 (17 YEARS).

Bacon, master of his time. Shakspere as an actor, in London.

1593	
1594	
1595	
1596	
1597	
1598	
1599	
1600	7 Dramas (anonymous).
1601	3 Books with the author's name Francis Bacon.
1602	14 Books with the author's name William Shakespeare.
1603	
1604	
1605	
1606	
1607	
1608	
1609	

SECOND PERIOD: 1610–1621 (12 YEARS).

Bacon in office as Solicitor-General, Attorney-General, Keeper of the Great Seal, Chancellor. Shakspere as a private man in Stratford, and dead.

1610	
1611	
1612	
1613	
1614	
1615	
1616	Shakspere †
1617	
1618	
1619	
1620	1 Book with the author's name Francis Bacon.
1621	

THIRD PERIOD: 1622–1625 (4 YEARS).

Bacon out of office, and again master of his time. Shakspere dead.

1622	
1623	5 Books with the author's name Francis Bacon.
1624	19 Dramas with the author's name William Shakespeare.
1625	
1626	Bacon †.

EDWIN BORMANN'S WORKS ON BACON-SHAKESPEARE

FURTHER detailed information on the Life and Works of Francis Bacon, and on the relationship based upon science, between his prose works and his Shakespeare Plays is afforded the reader in "Das Shakespeare-Geheimnis," a work that appeared in English under the title: "The Shakespeare Secret." Translated from the German by Harry Brett. (Richly illustrated.)

The Elegies published shortly after Bacon's death, and praising him as the greatest poet and dramatist, are treated in the work entitled: "Der Historische Beweis der Bacon-Shakespeare-Theorie." ("The Historic Proof of the Bacon-Shakespeare Theory.")

The manner in which poets of the seventeenth century, especially Francis Bacon, concealed their authorship beneath a literary cloak, is treated of in: "Die Kunst des Pseudonyms" ("The Art of Pseudonym." (Richly illustrated.)

A work that contains forty tables with portraits of Bacon-Shakespeare, and affords the explanations thereto, is entitled: "Der Shakespeare-Dichter Wer War's und Wie Sah Er Aus?" ("The Author of Shakespeare, Who He Was and What He Looked Like").

Works on single Poems, and collected Essays: "Bacon-Shakespeare's Venus und Adonis" ("Bacon-Shakespeare's Venus and Adonis"). (Richly illustrated.) "Der Lucretia-Beweis der Bacon-Shakespeare-Theorie" ("The Lucrece-Proof of the Bacon-Shakespeare Theory"). "300 Geistesblitze and Anderes von und über Bacon-Shakespeare-Marlowe" ("Three hundred Flashes of Thought, and other things by and about Bacon-Shakespeare-Marlowe"). "Der Anekdotenschatz Bacon-Shakespeares" ("Bacon-Shakespeare's Collection of Apophthegmes"). "Neue Shakespeare-Enthüllungen,

Heft 1 und 2" ("New Shakespeare Disclosures," Parts 1 and 2). "Der Autor Sir John Falstaffs" ("The Author of Sir John Falstaff"). "Der Kampf um Shakespeare, Humoristisches Märchendrama in einem Akte" ("The Contention for Shakespeare," Comic Fairy Drama in one Act).

Recent translations: "König Heinrich der Achte" ("King Henry the Eighth"). "Der Kaufmann von Venedig" ("The Merchant of Venice"). "Venus and Adonis." (*See* above.)

Newest publication: The German edition of the present work, "Francis Bacon's Reim-Geheimschrift und ihre Enthüllungen."

Works that have appeared in English: "The Shakespeare Secret." (*See* above.) "The Quintessence of the Shakespeare Secret." (Published by A. Siegle, London.)

And the present work: "Francis Bacon's Cryptic Rhymes and the Truth they Reveal." (Published by Siegle, Hill & Co., London.)

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